ORGAN 72.

No

# SELECT MOVEMENTS,
FROM THE
Works of the Great Masters,
Arranged from the full Scores,
AS
# VOLUNTARIES,
for the
ORGAN,
AND INSCRIBED TO
James Turle, Esqre.
By
EDWARD J. HOPKINS,
Organist of the Temple Church.

Printed separately as follows.

No 1,	Beethoven	Hallelujah	Mount of Olives	2/
2,	Mozart	Slow Movement in G	First Symphony	2/
3,	Handel	And the Children of Israel	Israel in Egypt	1/
4,	Handel	Hallelujah	Time & Truth	1/
5,	Beethoven	Slow Movement	First Symphony	2/
6,	Handel	Ere to dust is changed	Time & Truth	1/
7,	Handel	Amen Chorus	Alexander Balus	1/
8,	Mozart	Slow Movement in F	Symphony	2/
9,	Handel	O Father whose almighty power	Judas	2/
	Spohr	Gondola Song & Mozart Motivo from Op. 14.		
10,	Mozart	Splendente te, Deus Motet		2/6
11,	Haydn	In thee each living soul & Achieved is the glorious work	Creation	2/6
12,	Handel	See the proud chief	Deborah	2/
13,	Haydn	Slow Movement from Quartett Op. 75.		1/6
14,	Beethoven	Introduction to the Mount of Olives		1/
15,	Handel	Sing O ye heavens	Belshazzar	1/
16,	Handel	Jehovah hath redeemed Jacob		1/

Ent. Sta. Hall.

PRICE COMPLETE 12/

Price

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Smellie Sc.

PREFACE.

The following volume, consisting of select movements from the works of the great masters, has been undertaken to supply a deficiency now beginning to be extensively felt by organists, namely, a collection of pieces adapted *expressly for the organ,* and combining in themselves as many of the features of the score as could be brought conveniently within the range of two hands and pedals.

Most persons are aware, that in organ playing, as in musical composition, much depends on the position in which a chord is dispersed through the scale; and that by altering the manner in which an author has distributed his harmonies, the effect intended to be produced is considerably weakened, if not entirely destroyed. Further, certain notes in particular chords and positions, will bear doubling more often than others, and on the due observance of this the effect of a composition is considerably heightened. Again, in adaptations of movements originally purely orchestral, it is not only necessary, to the faithful interpretation of the author's meaning, that the chords should be rightly dispersed, but it is also of importance that the representatives usually contained in organs of the different instruments employed by the composer should be distinctly borne in mind. All these points have been carefully attended to in the preparation of the following volume; and the Editor believes that its contents will be found to convey to those organists who do not possess the opportunity of consulting the scores, a better idea of the authors' structure of these works than can be obtained from previous arrangements.

As some of the earlier numbers of this work have for some time been before the public, and a discrepancy originally existed between the scale of pedals for which the first and second and subsequent numbers were arranged, the Editor feels it necessary to state, that Nos. 1 and 2 were adapted at a time when he laboured under the impression that G or F pedals were the proper ones. But, when engaged in the preparation of the succeeding numbers, a fact which had before repeatedly occurred to him, still pressed itself on his consideration, which was, that in order to suit any of the great works to G or F pedals, it would be necessary *constantly to alter* the progression of the original bass part, and so violate the purity of the text. As this was diametrically opposed to the end which it was his desire to accomplish, and as it moreover appeared to be much the better course to alter his plan, than to persevere in a wrong one because he had started in it, he adapted all the remaining numbers for C pedals, and has in the present edition retraced the first deviations, by readapting the bass part of the first and second numbers for the orthodox C pedal-board.

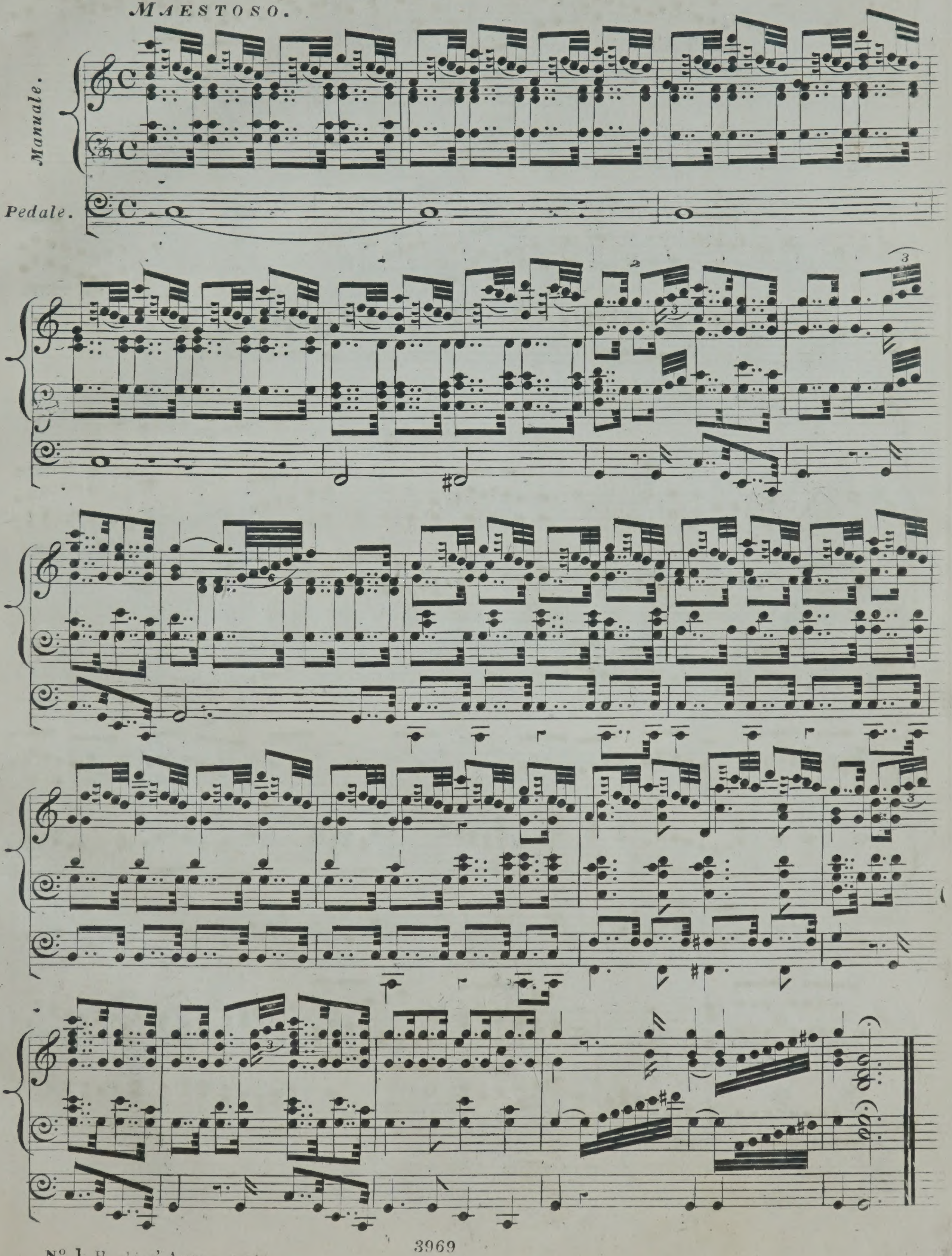
There are some hundreds of organists, in the metropolis and provinces, who enjoy the advantage and convenience of from two to two octaves and a half of C pedals. There are others, however, who still have but an octave and a half of G or F pedals to attempt a bass upon. With these latter the Editor is quite in a condition to sympathize; and the only advice he can offer, is, for organists thus situated to do as he does, namely, the best they can under the circumstances, and live in hopes of better things.

It is proposed to continue the series from time to time.

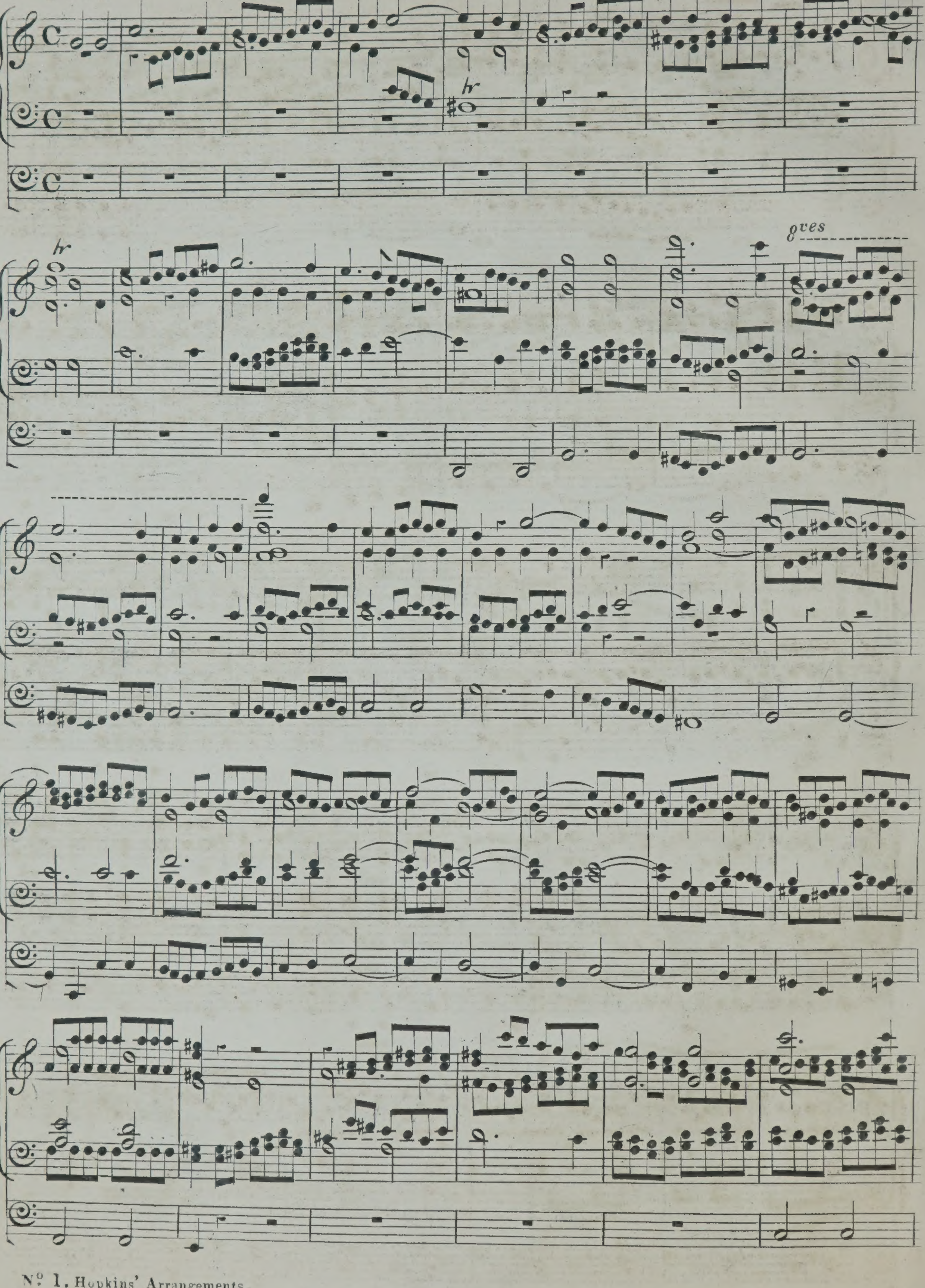
Hallelujah.

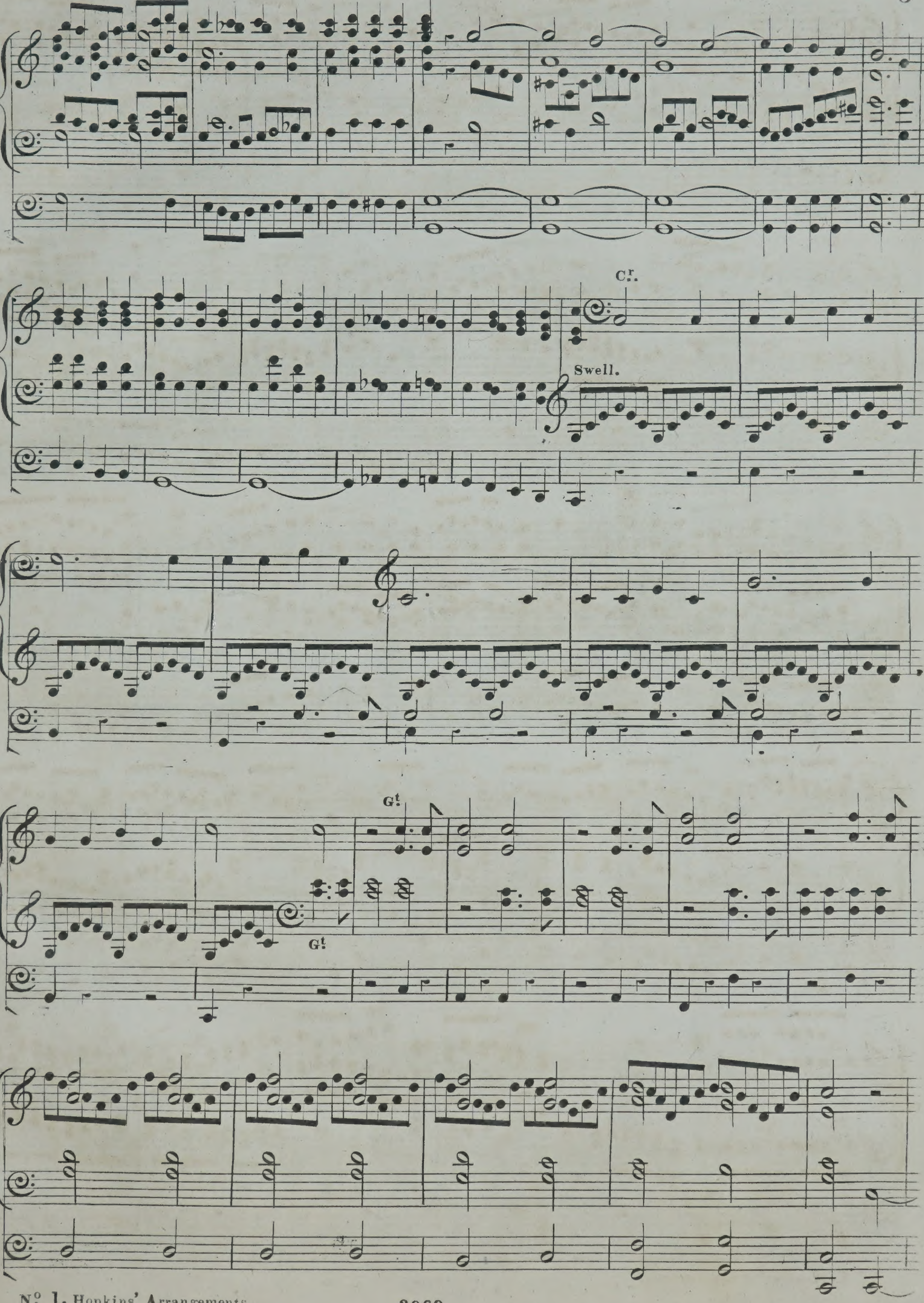
Mount of Olives.

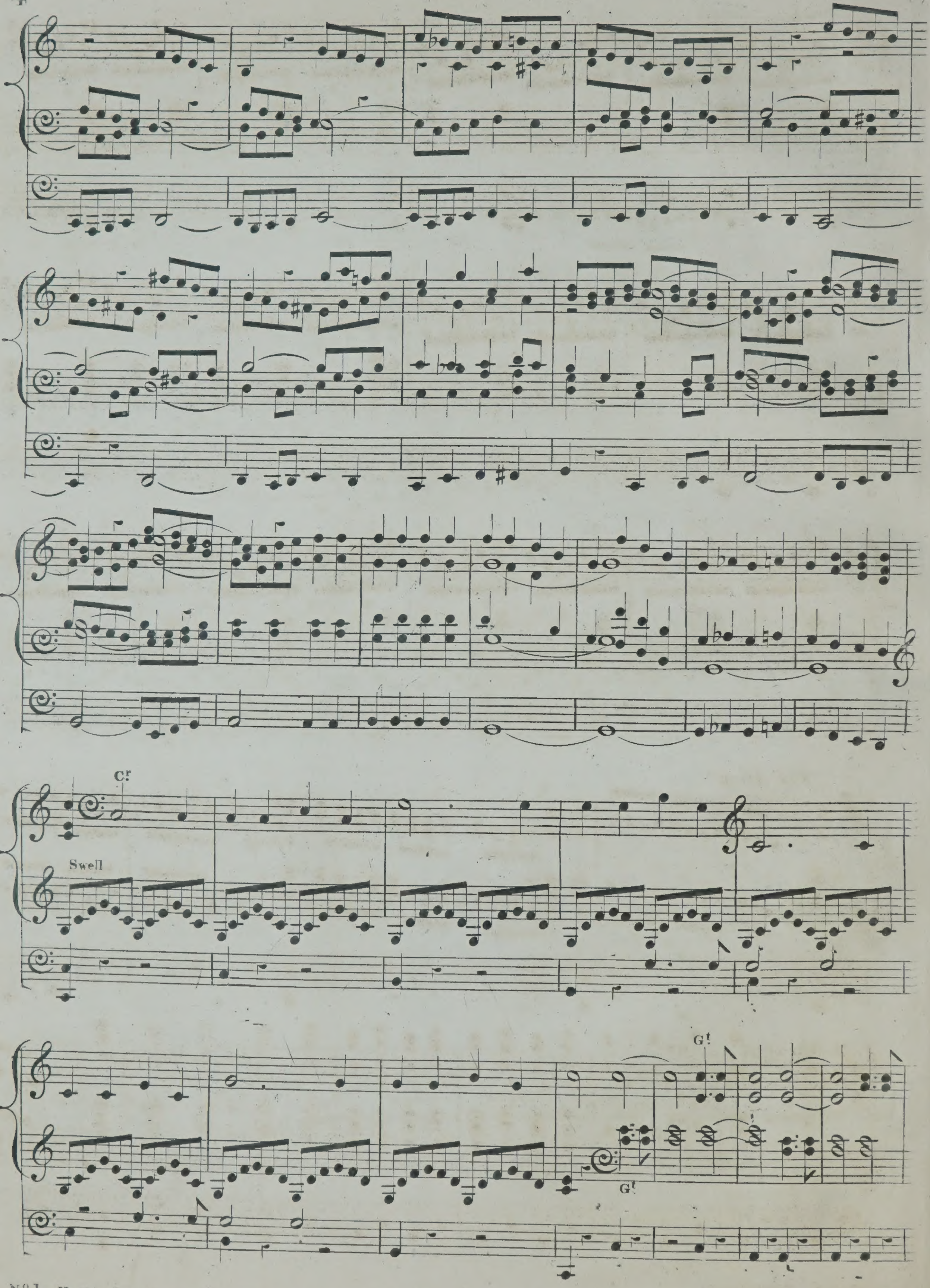
L. V. Beethoven

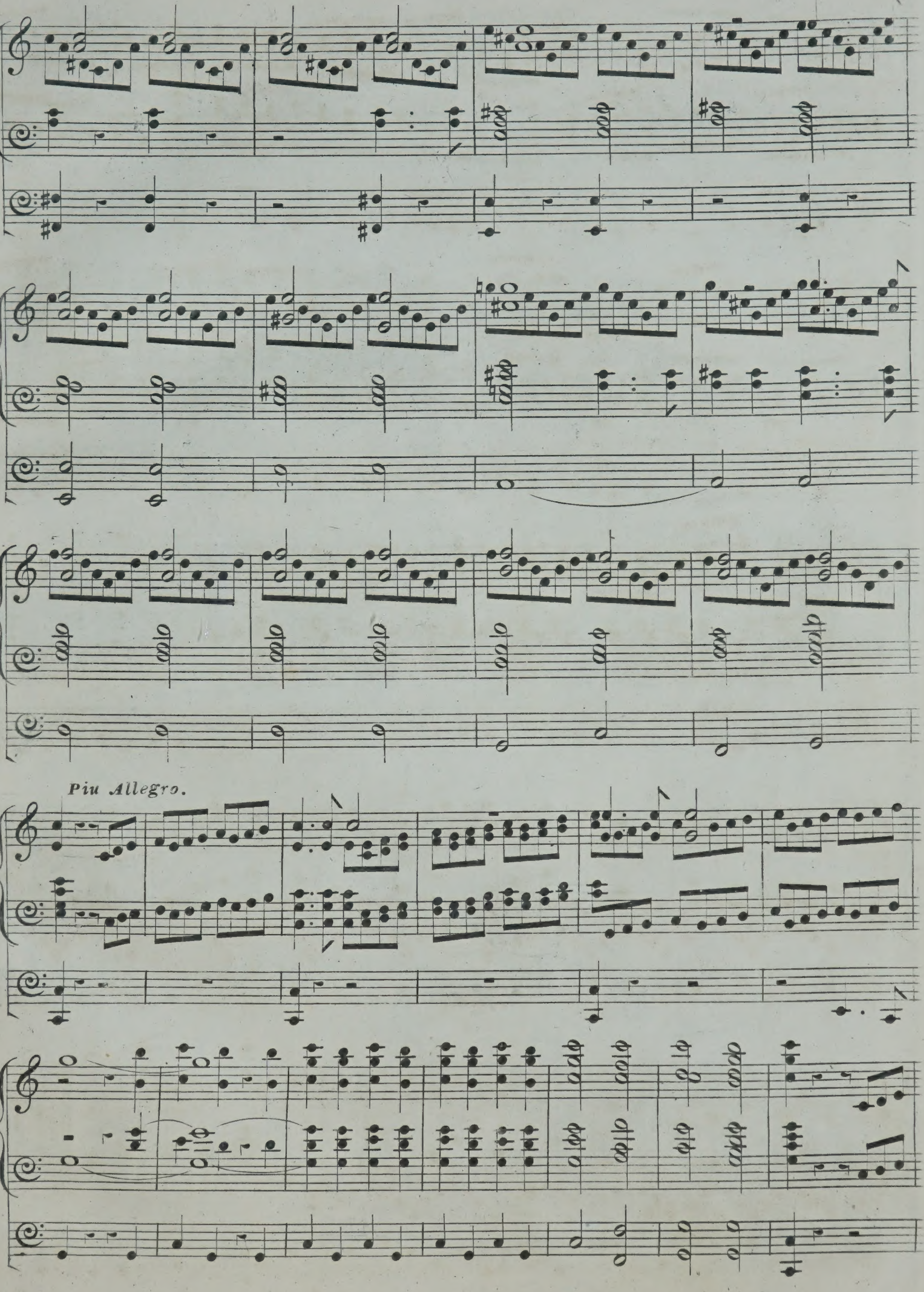

MAESTOSO.
Manuale.
Pedale.
3
6

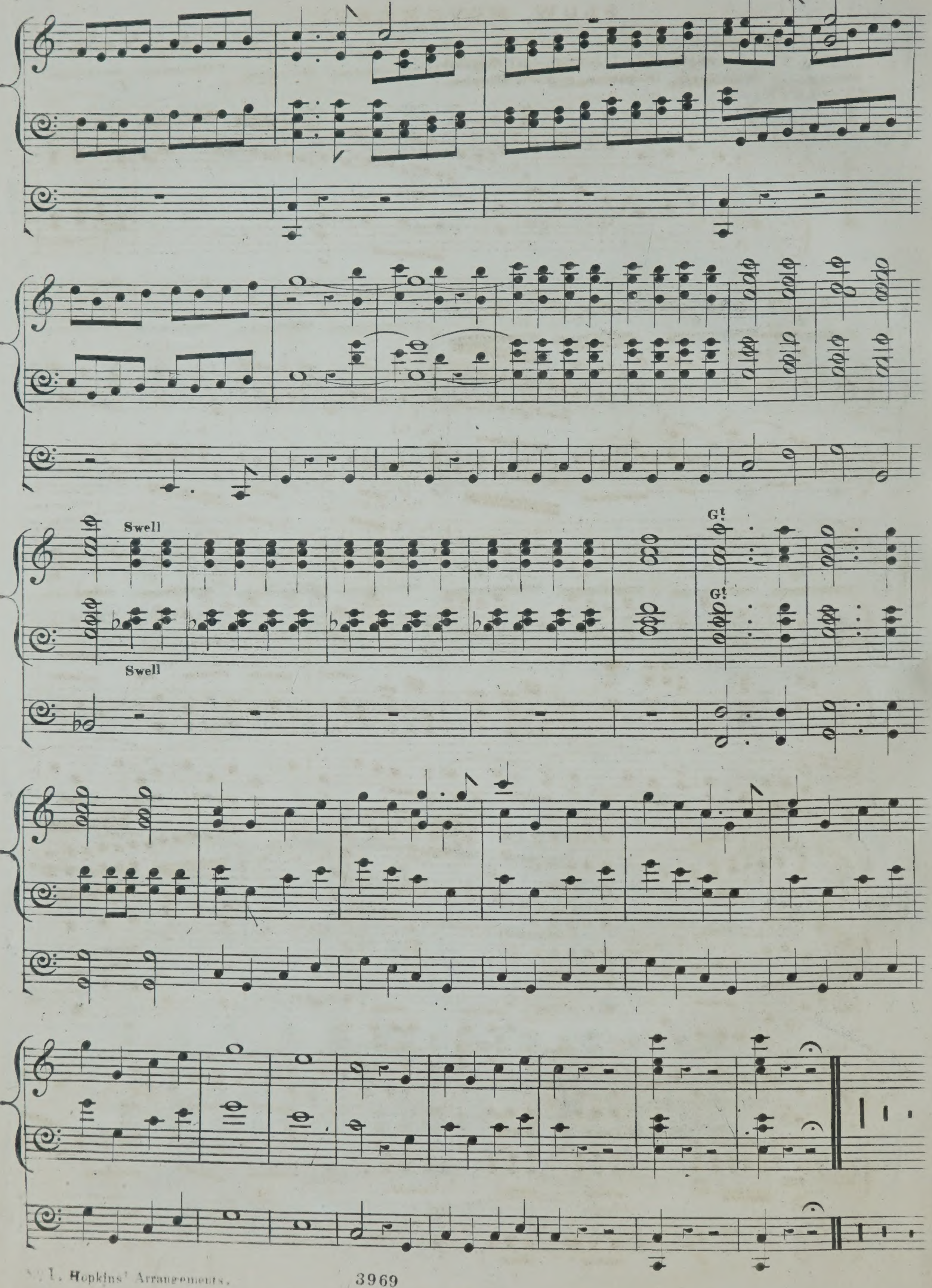
FUGA




Cr.
Swell.
Gt.
Gt.


Cr
Swell
Gt
Gt


Piu Allegro.


Swell
Swell
G!
G!

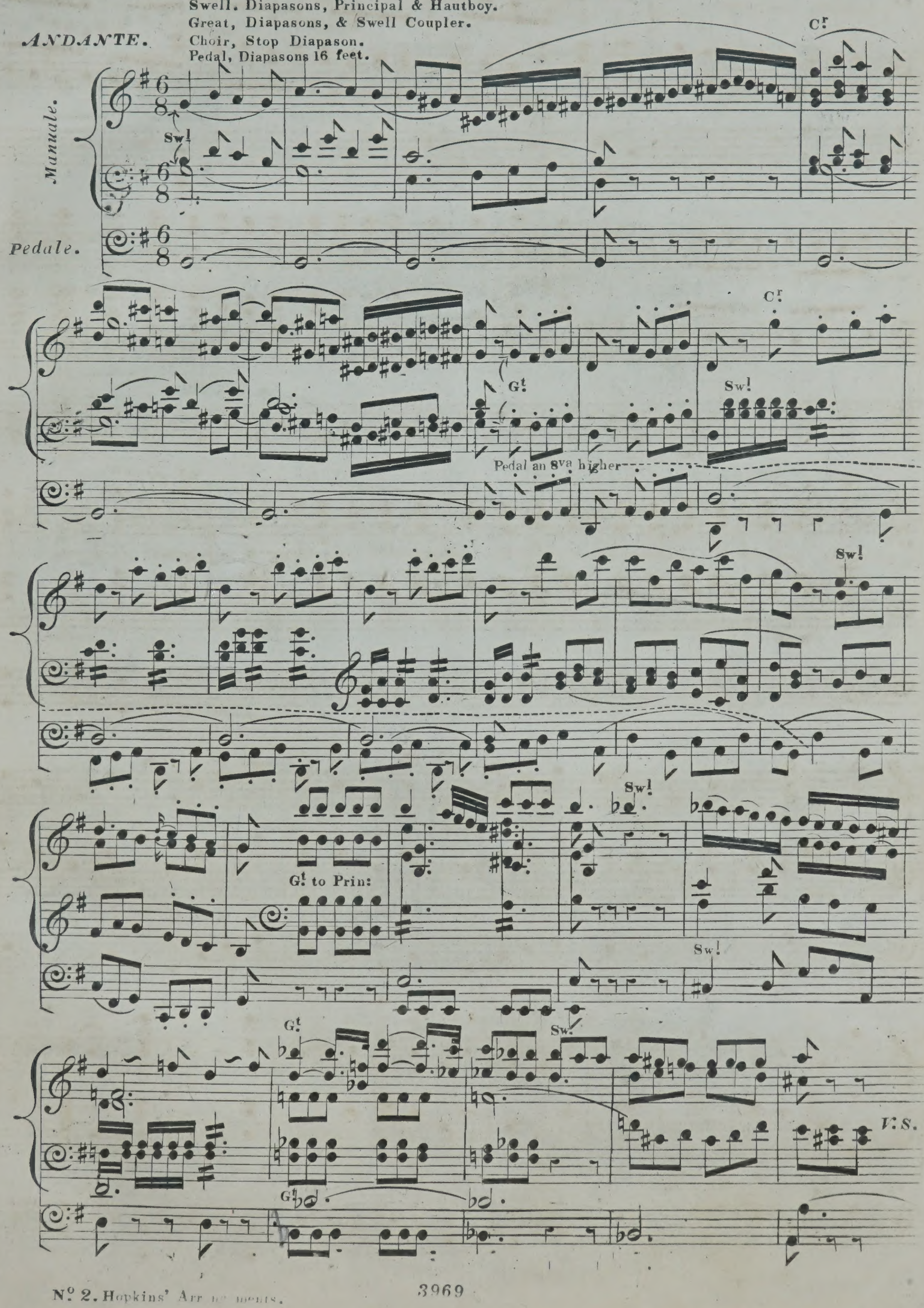
SLOW MOVEMENT.

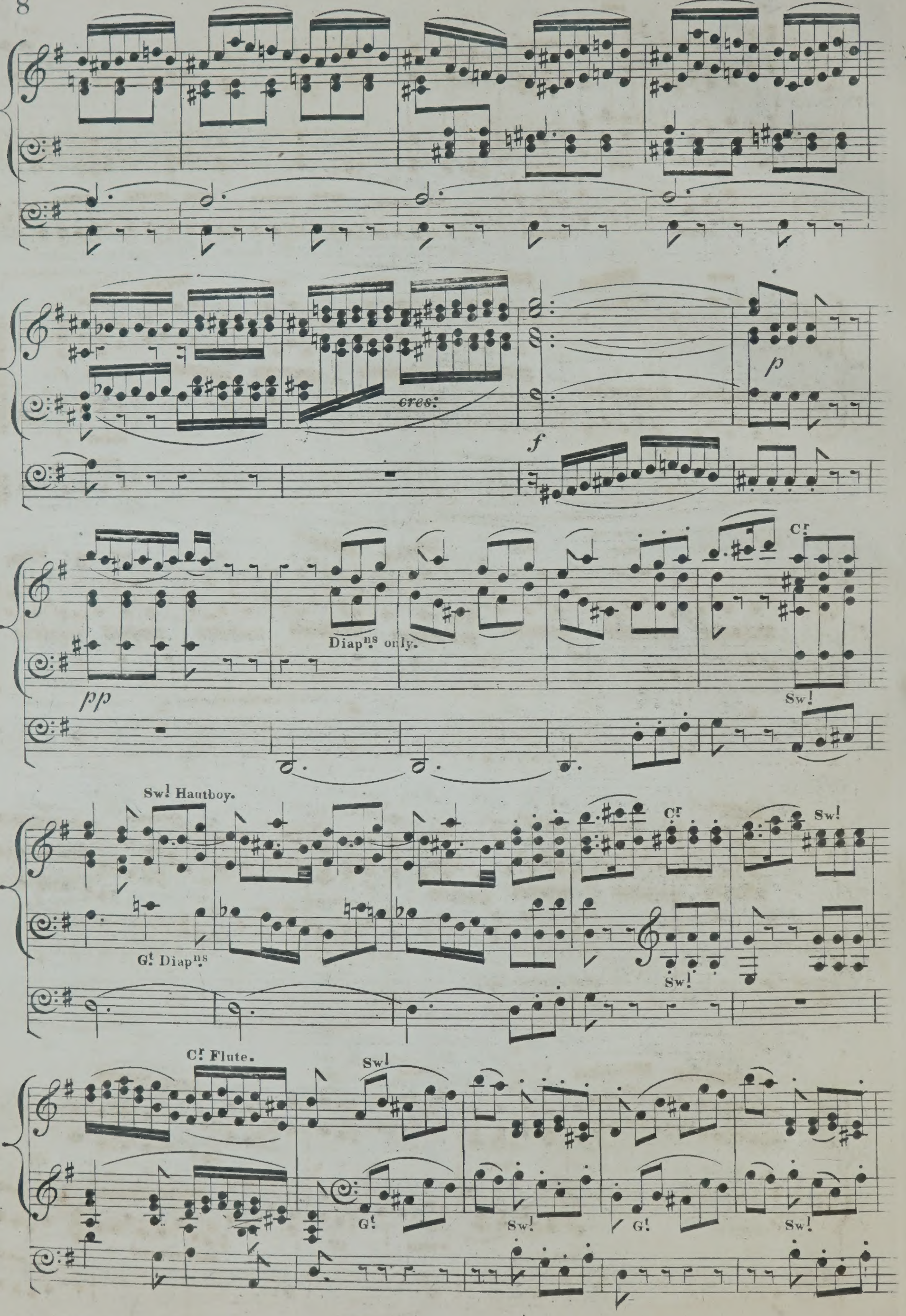
First Symphony.

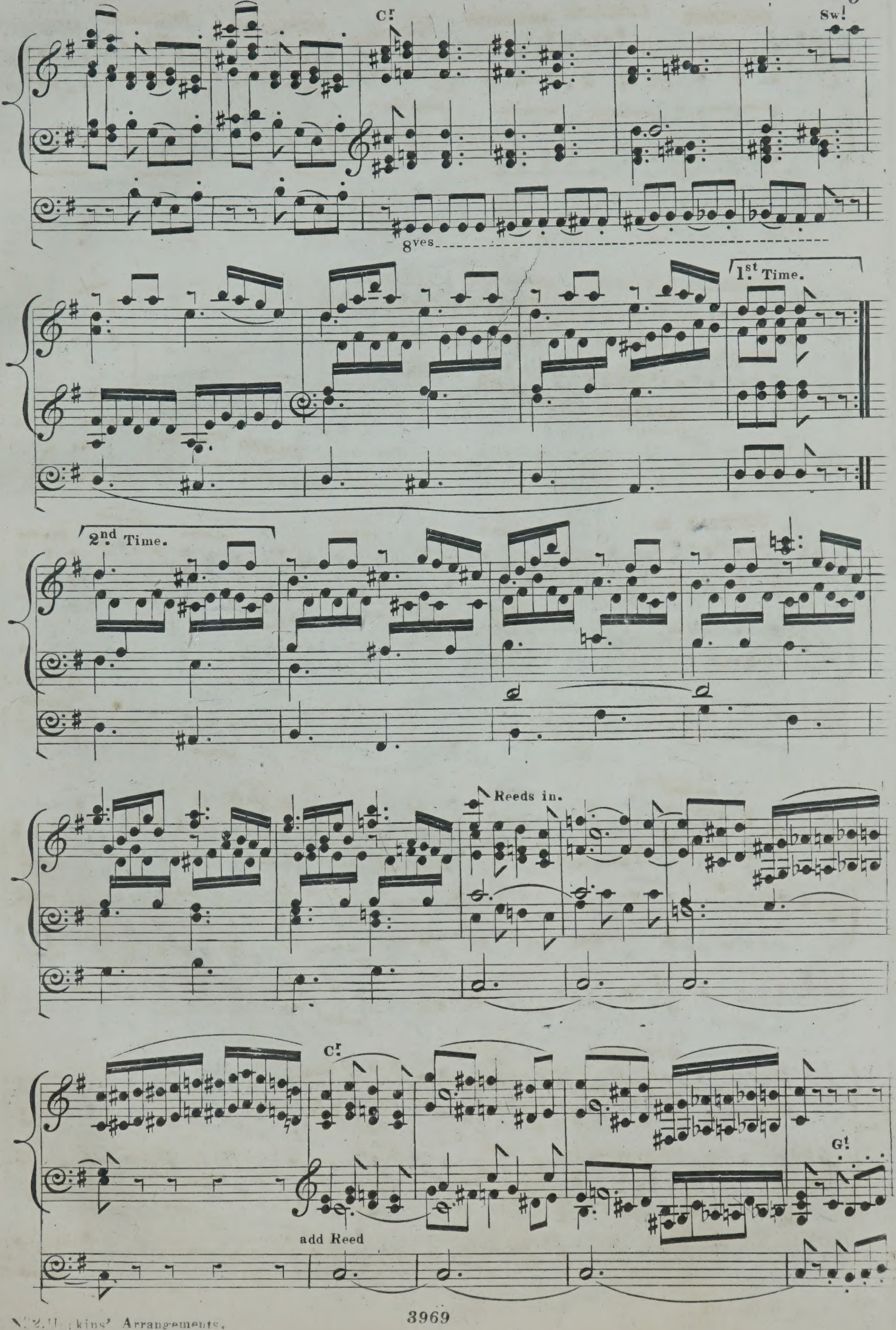
W. A. Mozart.

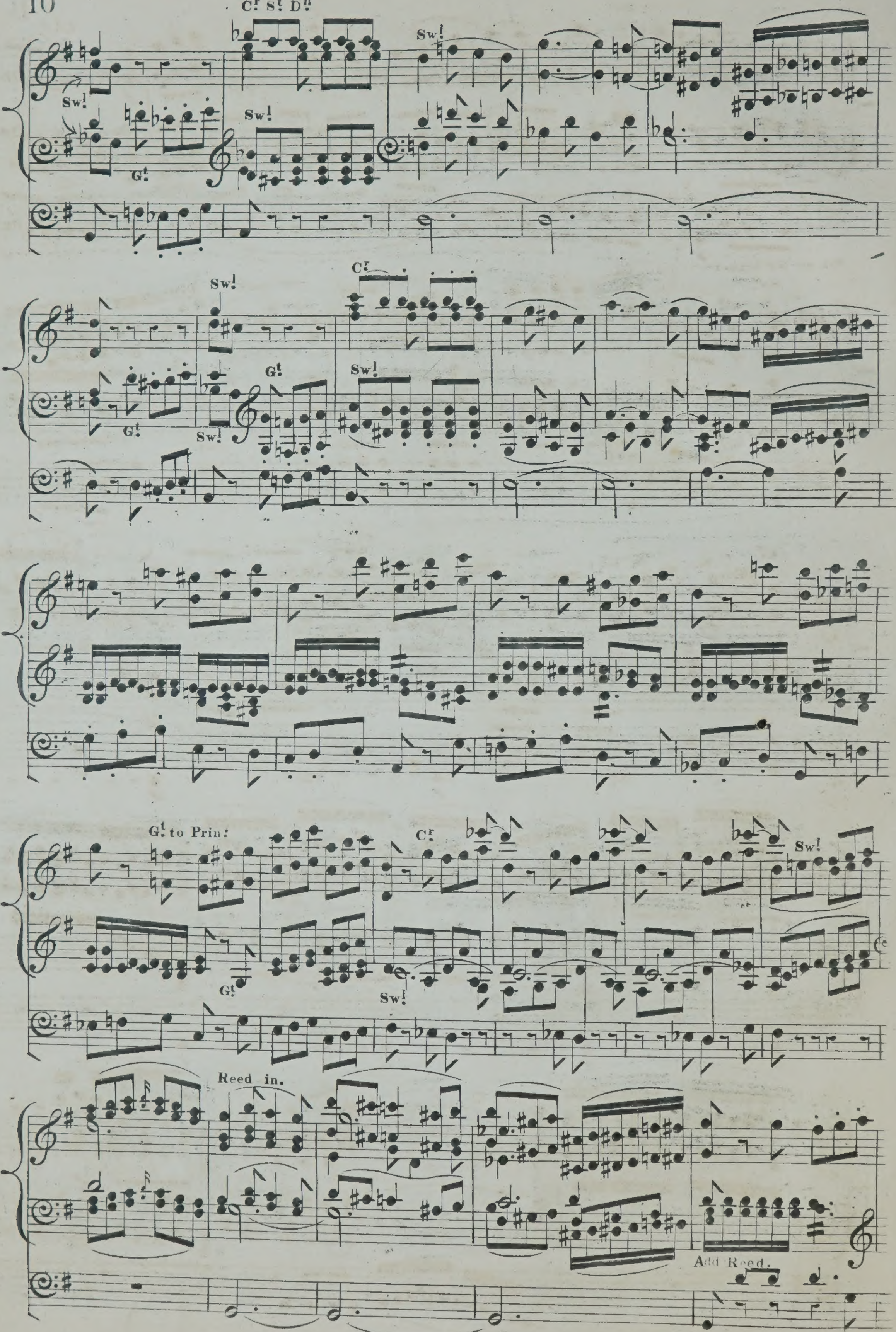
ANDANTE.

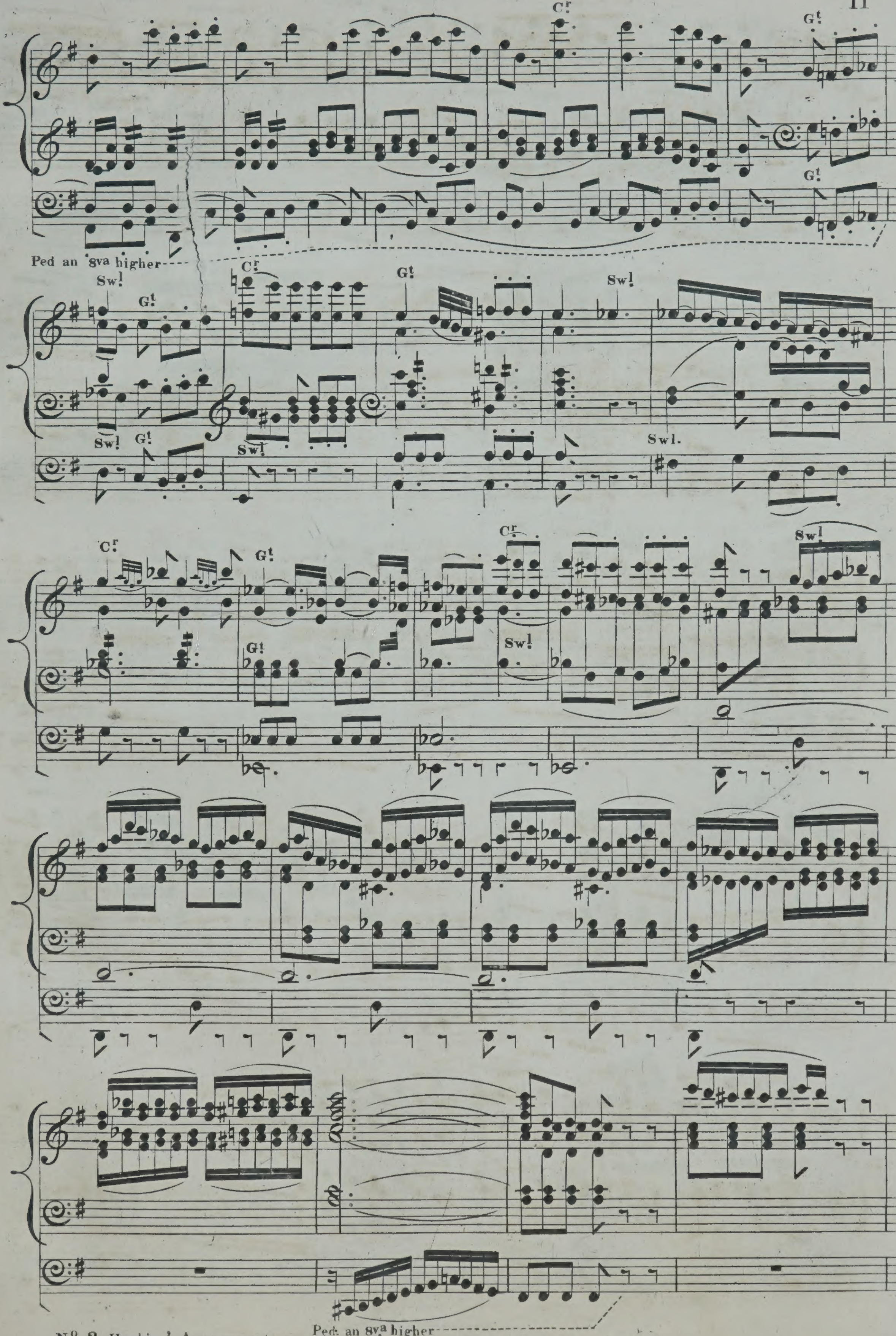
Swell, Diapasons, Principal & Hautboy.
Great, Diapasons, & Swell Coupler.
Choir, Stop Diapason.
Pedal, Diapasons 16 feet.

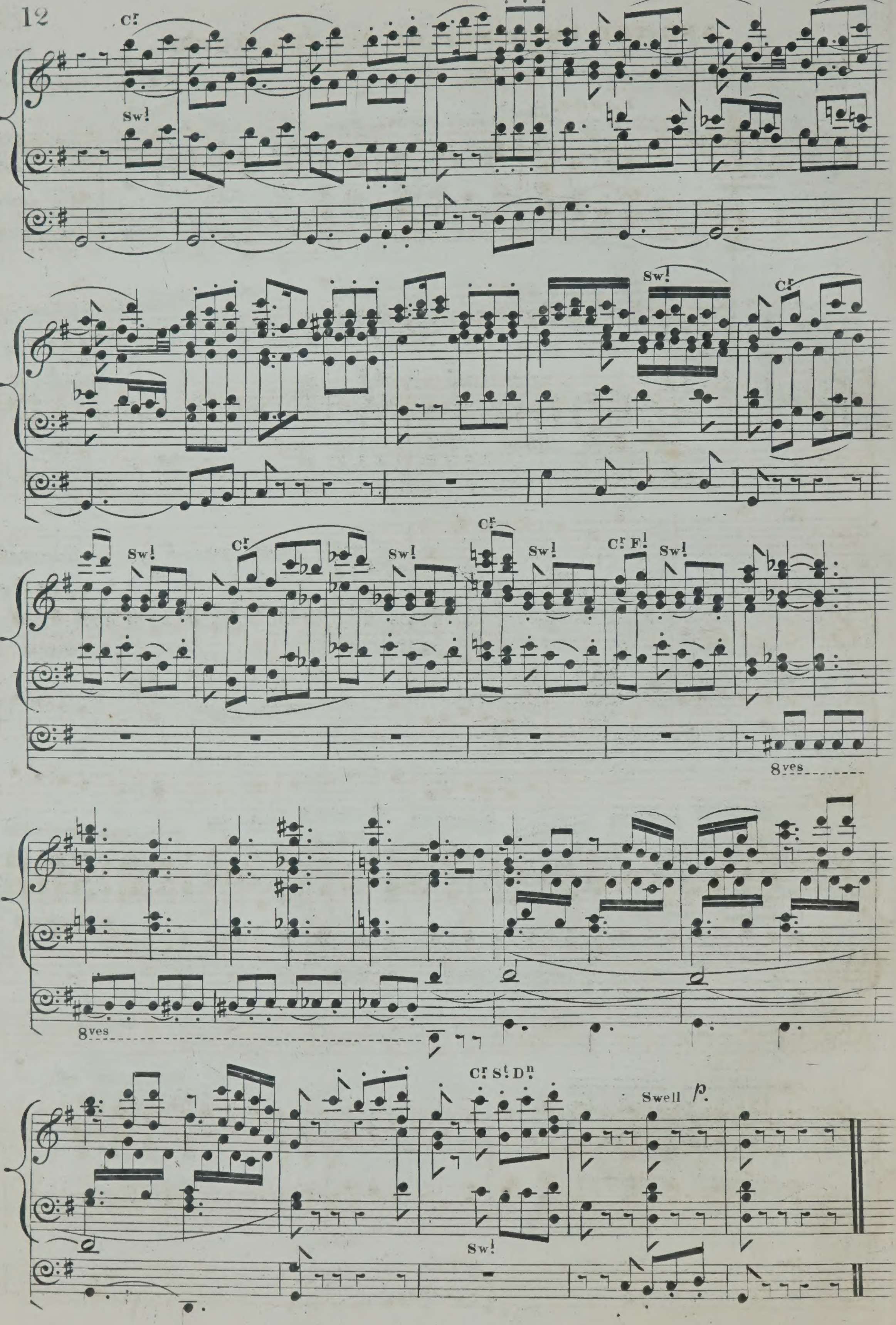

Cr.
Manuale.
Sw!
Pedale.
Cr.
Gt.
Sw!
Pedal an 8va higher
Sw!
Gt. to Prin:
Sw!
Sw!
Gt.
Sw.
Gt.
V.S.


cres:
f
p
pp
Diapns only.
Cr
Sw!
Sw! Hautboy.
Gt Diapns
Cr
Sw!
Sw!
Cr Flute.
Sw!
Gt
Sw!
Gt
Sw!


Cr.
Sw.
8ves
1st Time.
2nd Time.
Reeds in.
Cr.
Gt.
add Reed

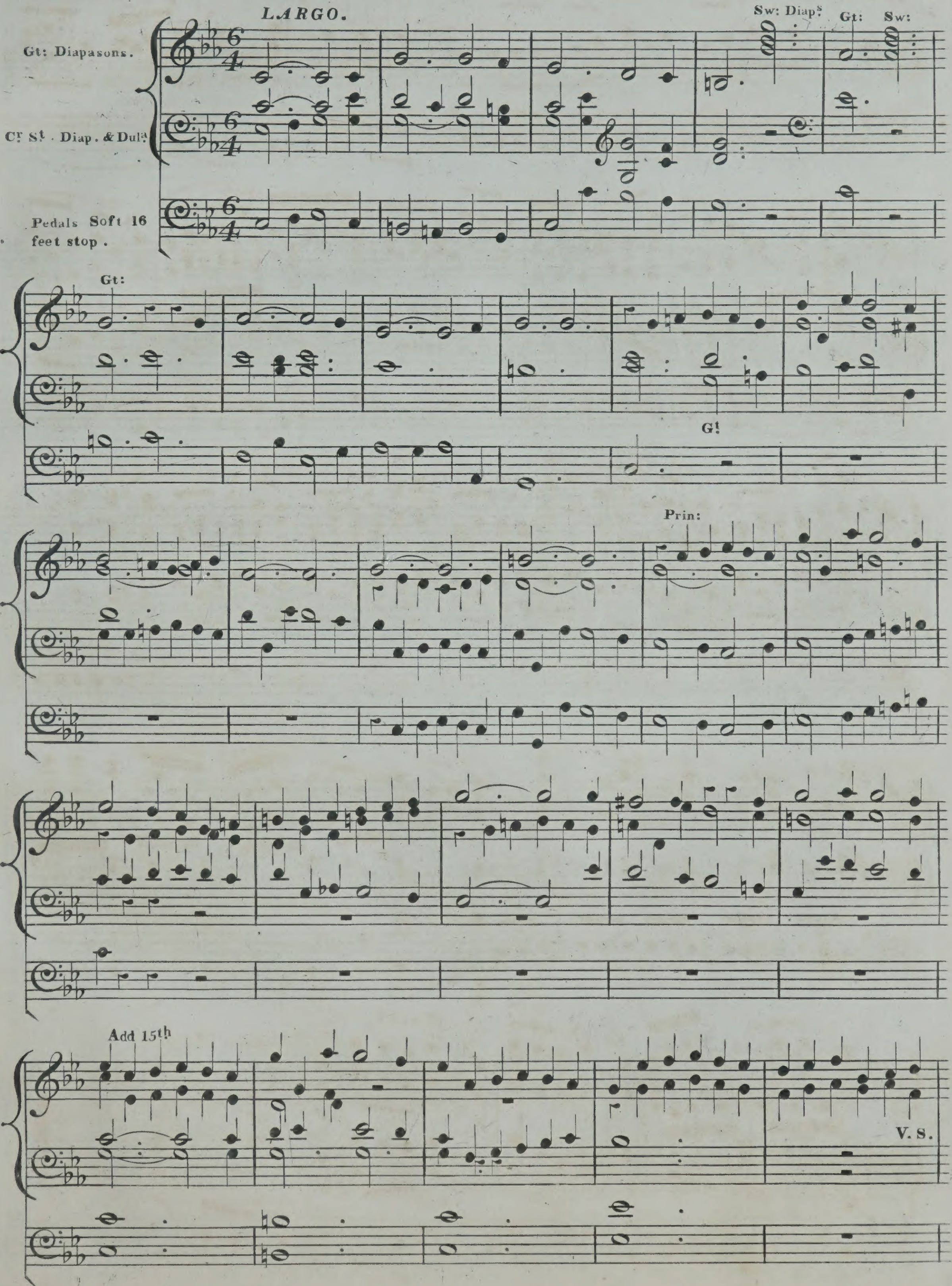

Cr St Dn
Sw!
Sw!
Gt
Sw!
Sw!
Gt
Sw!
Cr
Sw!
Gt
Sw!
Gt to Prin:
Cr
Sw!
Gt
Sw!
Reed in.
Add Reed.


Cr.
Gt.
Gt.
Ped an 8va higher
Sw!
Gt.
Cr.
Gt.
Sw!
Sw! Gt.
Sw!
Swl.
Cr.
Gt.
Cr.
Gt.
Sw!
Sw!
Ped. an 8va higher

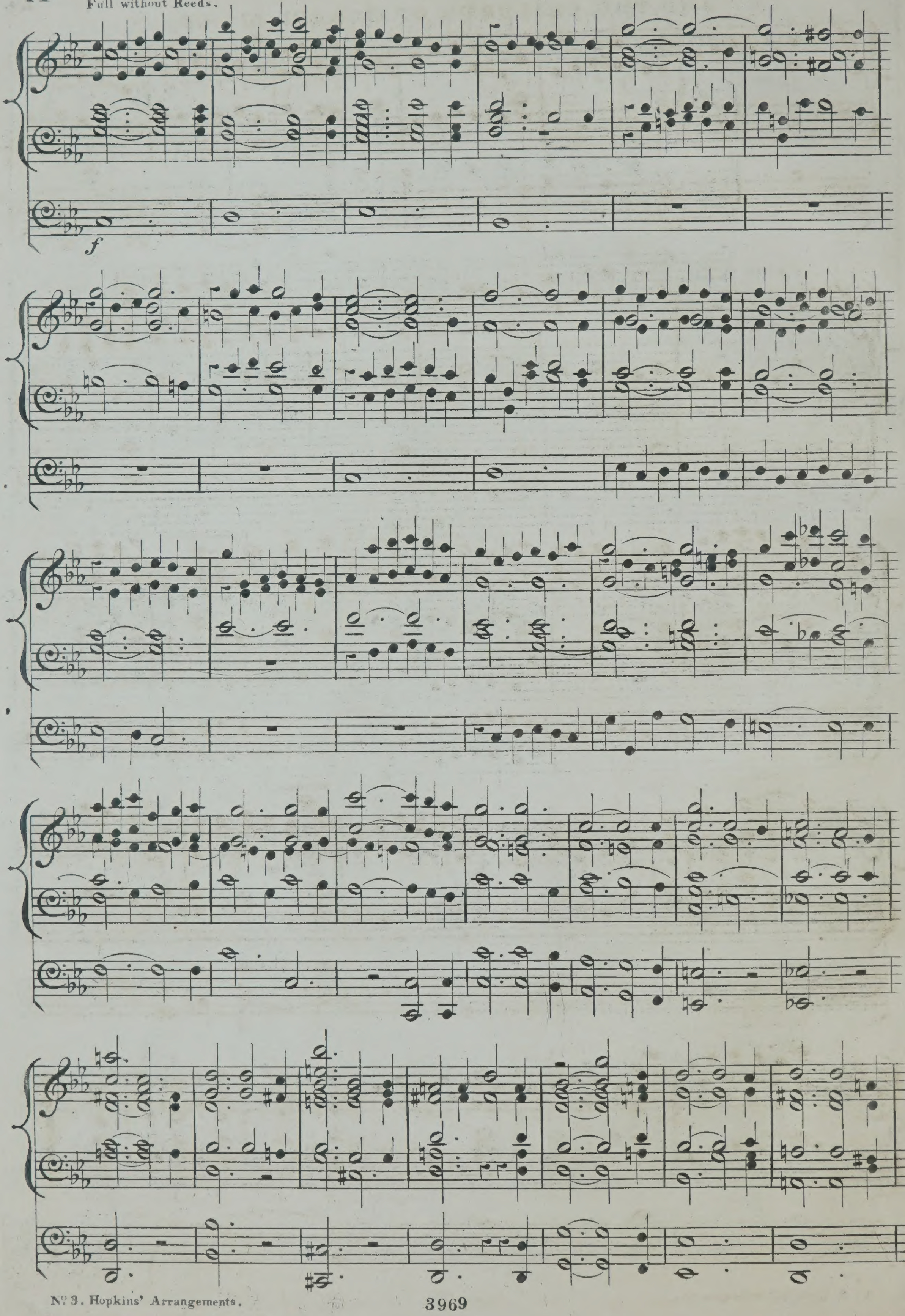

Cr.
Sw!
Sw!
Cr.
Sw!
Cr.
Sw!
Cr.
Sw!
Cr. F!
Sw!
Cr.
8ves
8ves
Cr. St. Dn.
Sw!
Swell p.

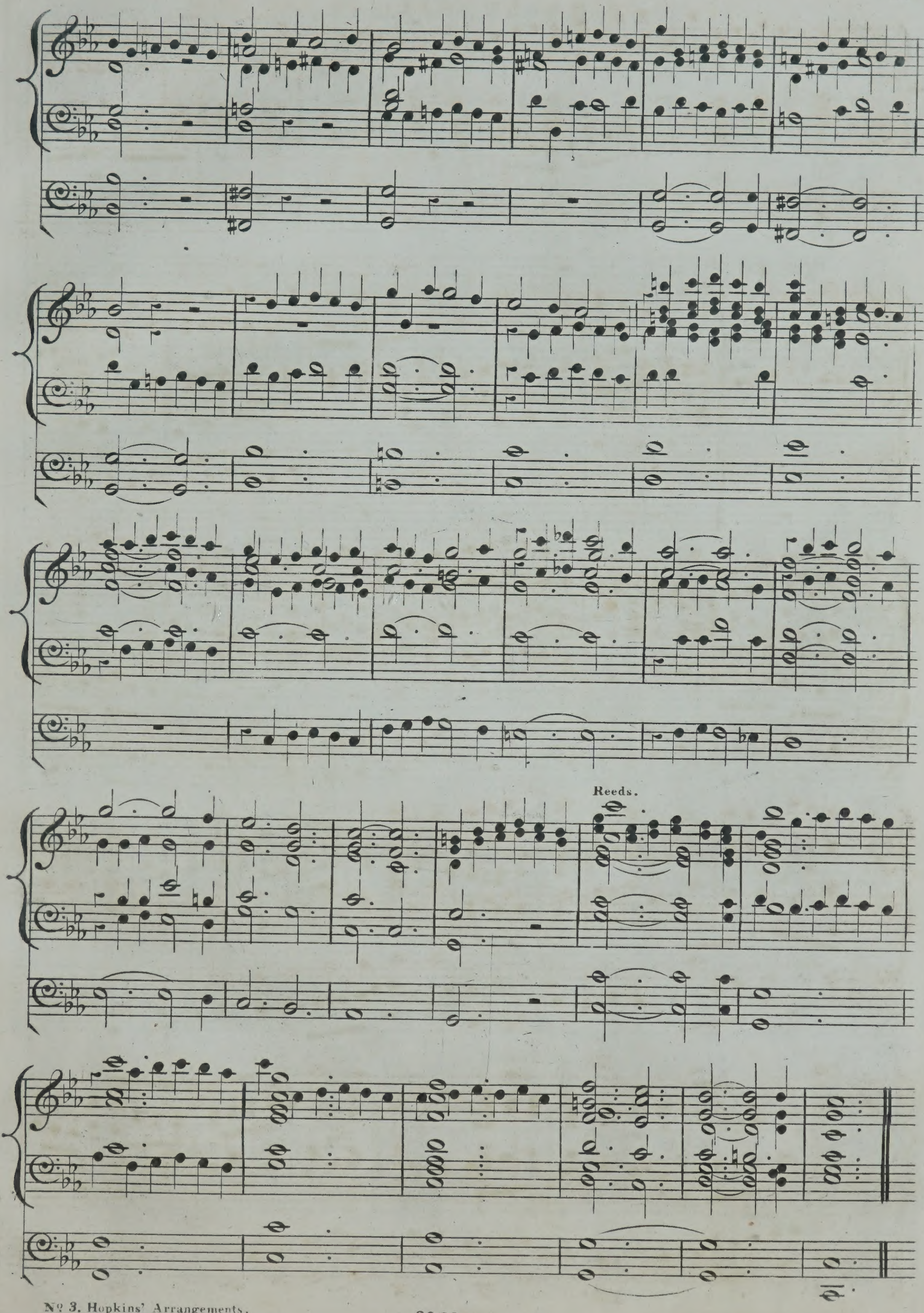
AND THE CHILDREN OF ISRAEL SIGH'D.

Israel in Egypt. **G.F. Handel.**


LARGO.
Gt: Diapasons.
Cr. St. Diap. & Dula.
Pedals Soft 16 feet stop.
Sw: Diaps.
Gt:
Sw:
Gt:
Gt!
Prin:
Add 15th
V.S.

Full without Reeds.



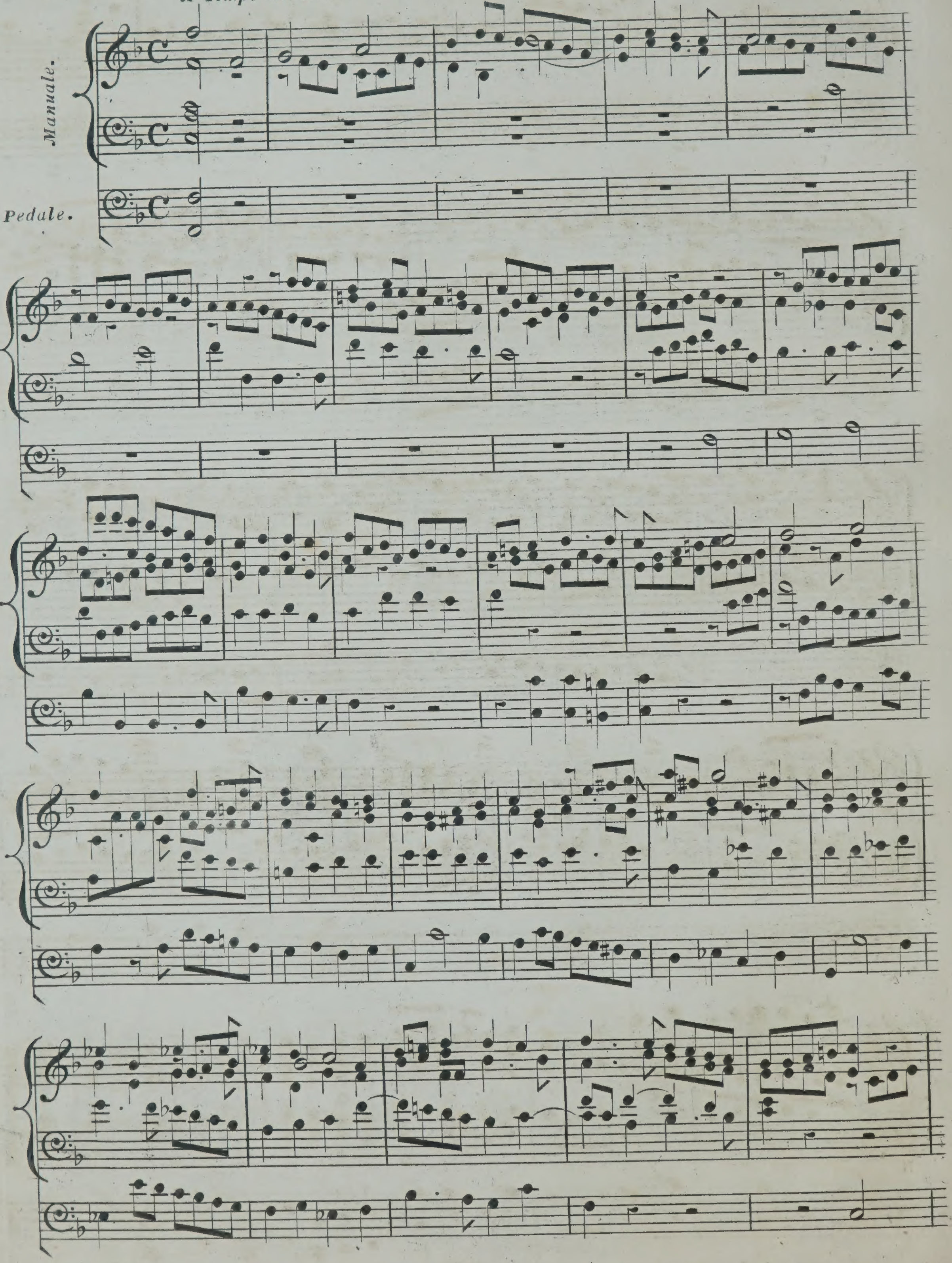

Reeds.

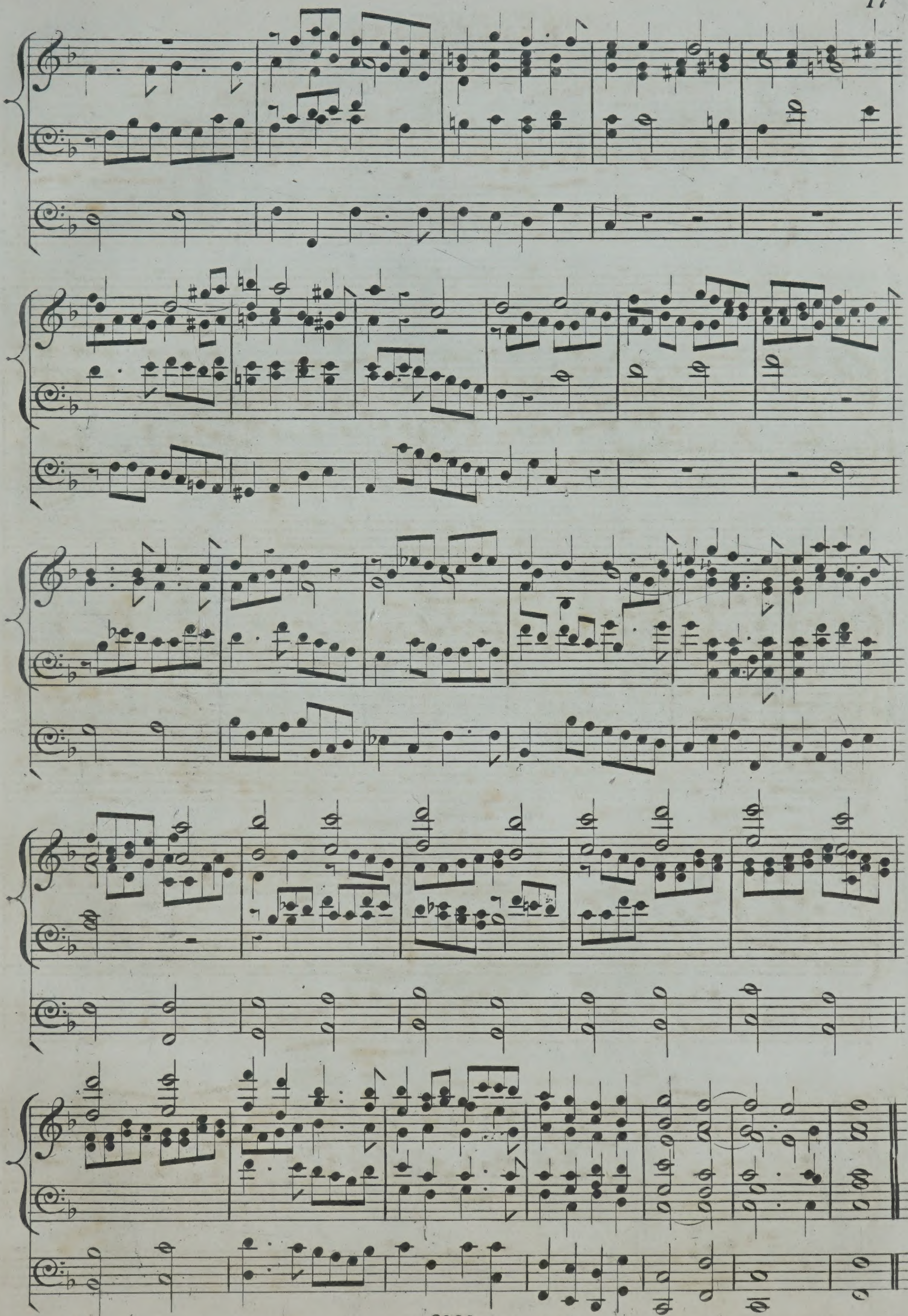
HALLELUJAH.

G. F. Handel.

Time and Truth.

A Tempo Ordinario.


Manuale.
Pedale.



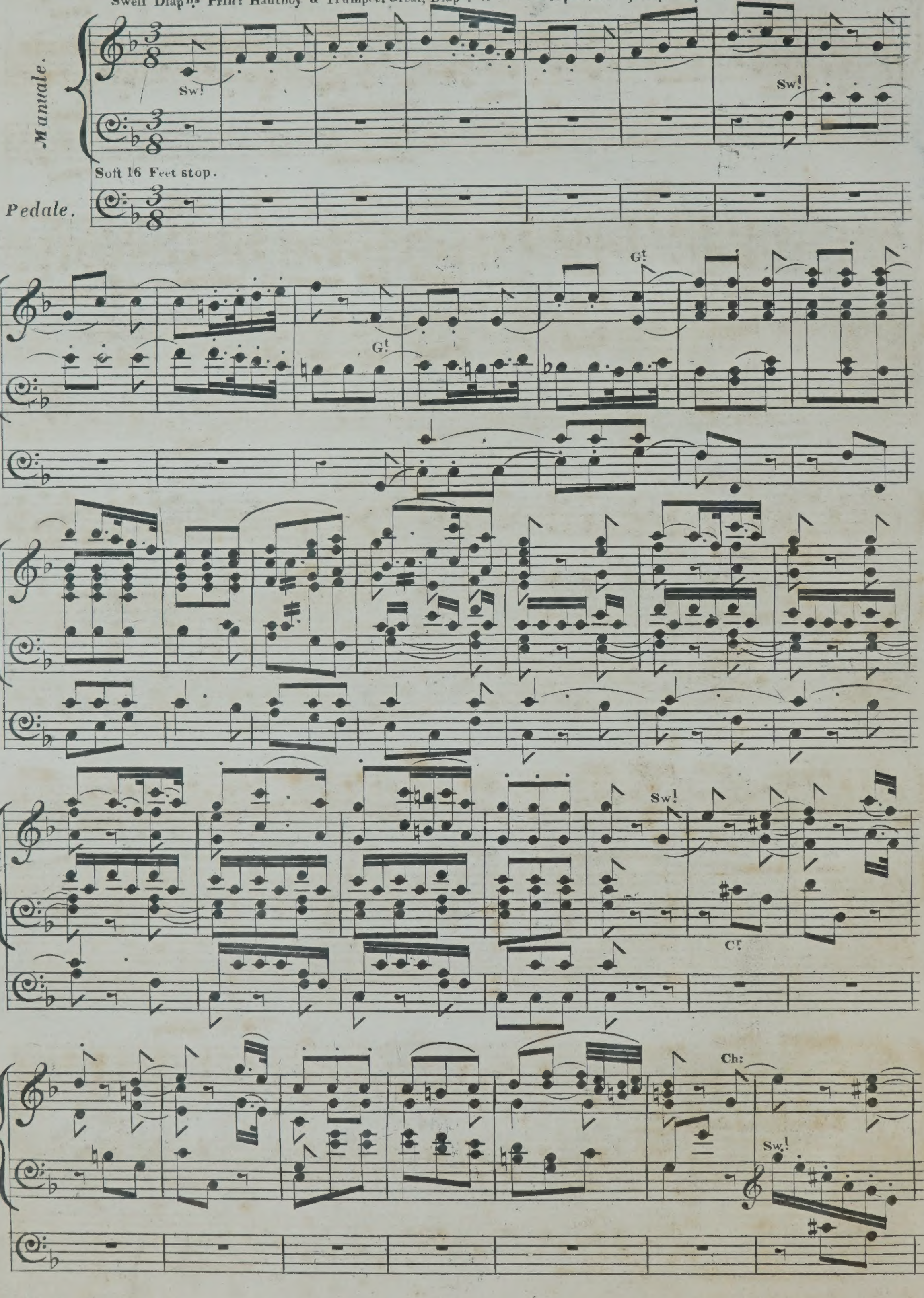
SLOW MOVEMENT.

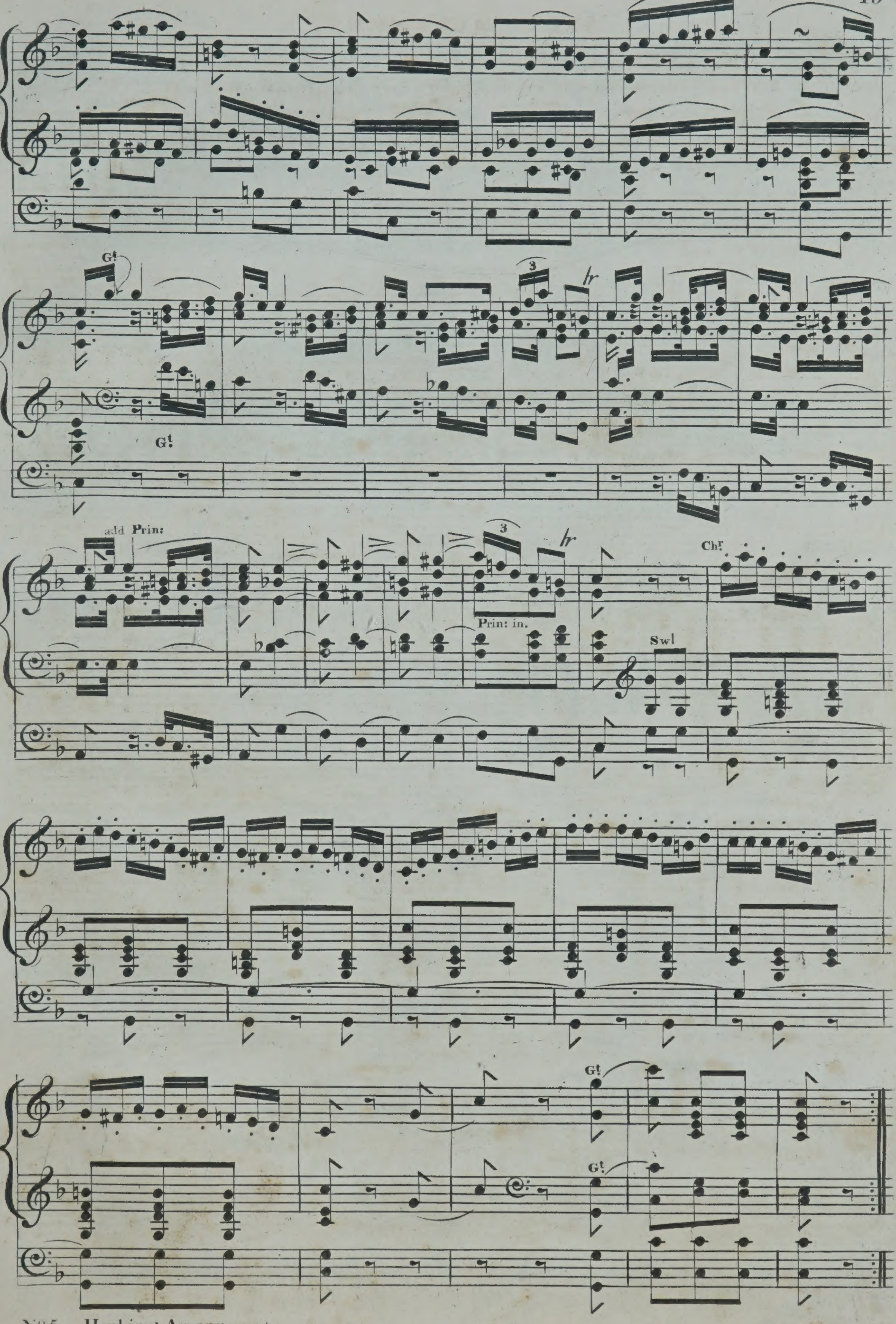
First Symphony.

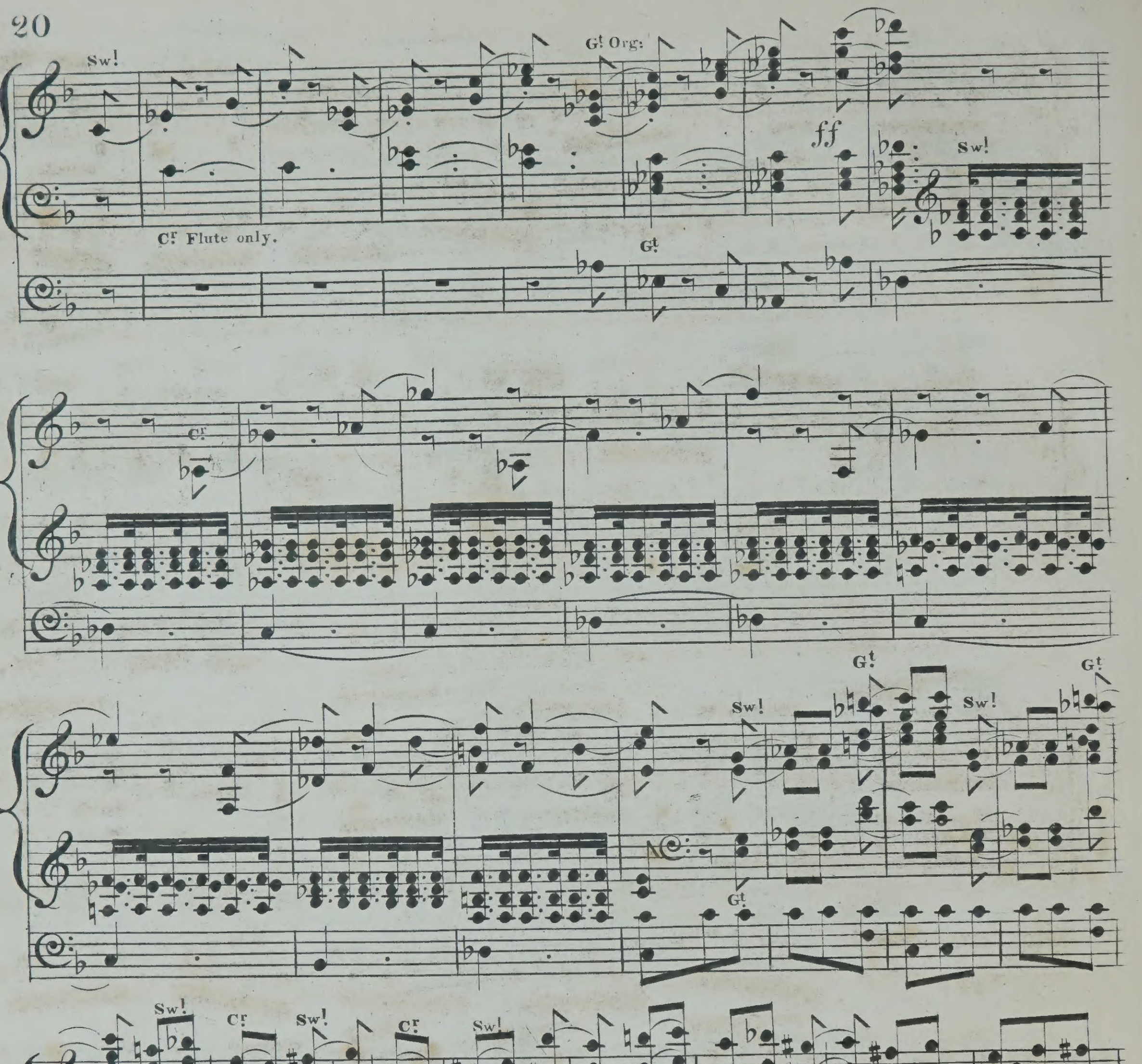
L. v. Beethoven.

ANDANTE.

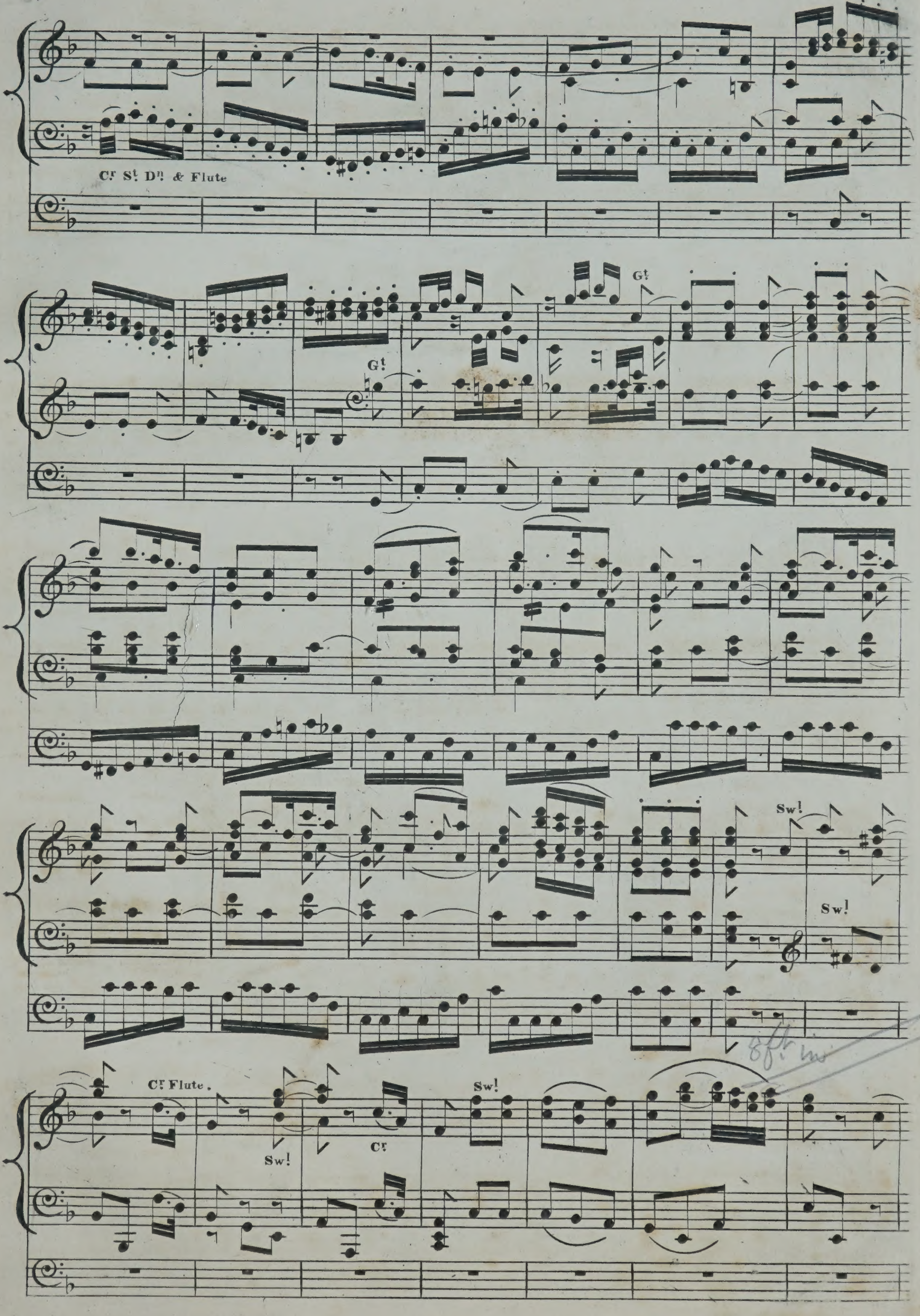
Swell Diapns Prin: Hautboy & Trumpet. Great, Diapns & Swell Coupler. Choir, Stop Diapn & Flute.

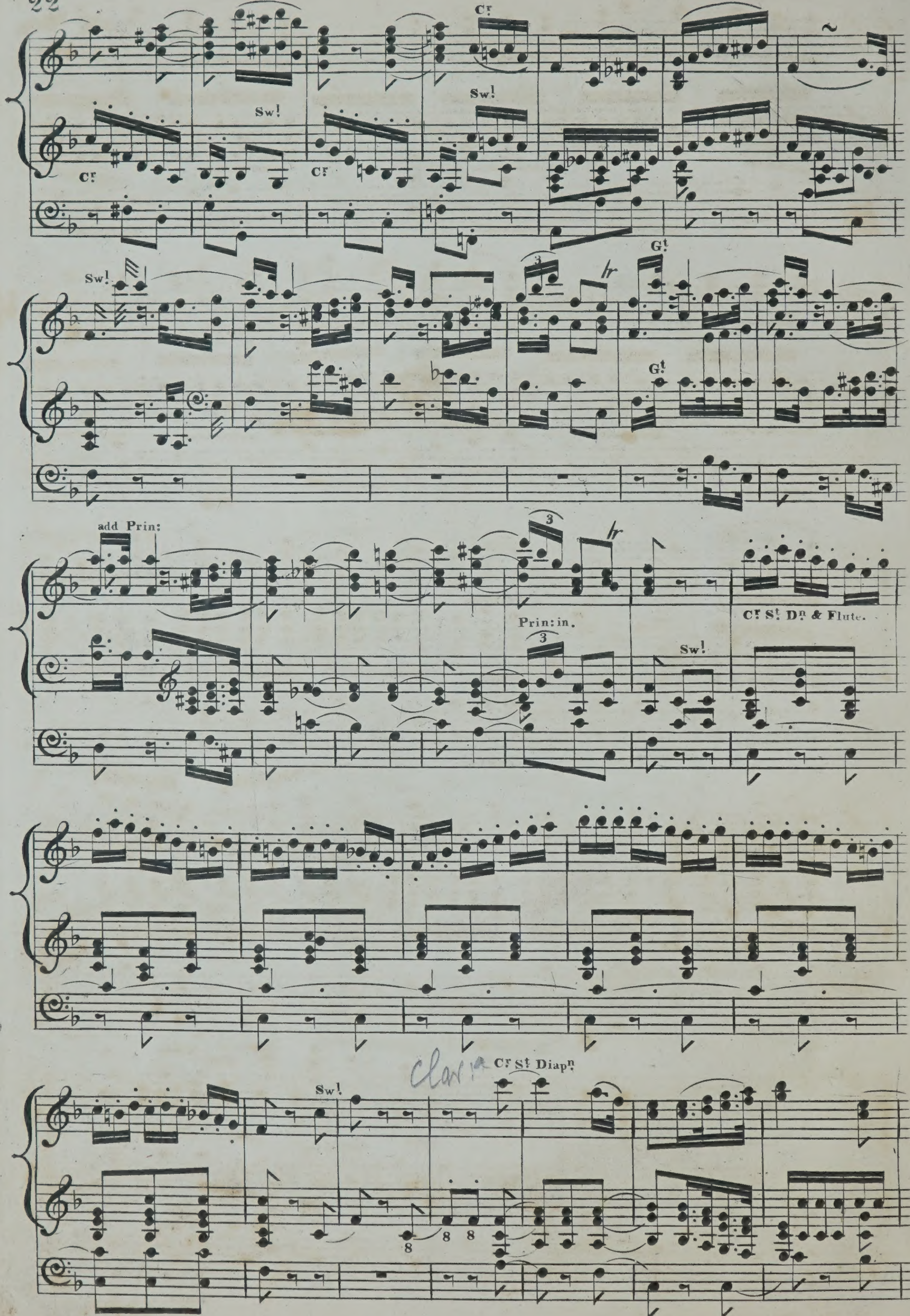

Manuale.
Sw!
Sw!
Soft 16 Feet stop.
Pedale.
Gt
Gt
Sw!
Ct
Ch:
Sw!

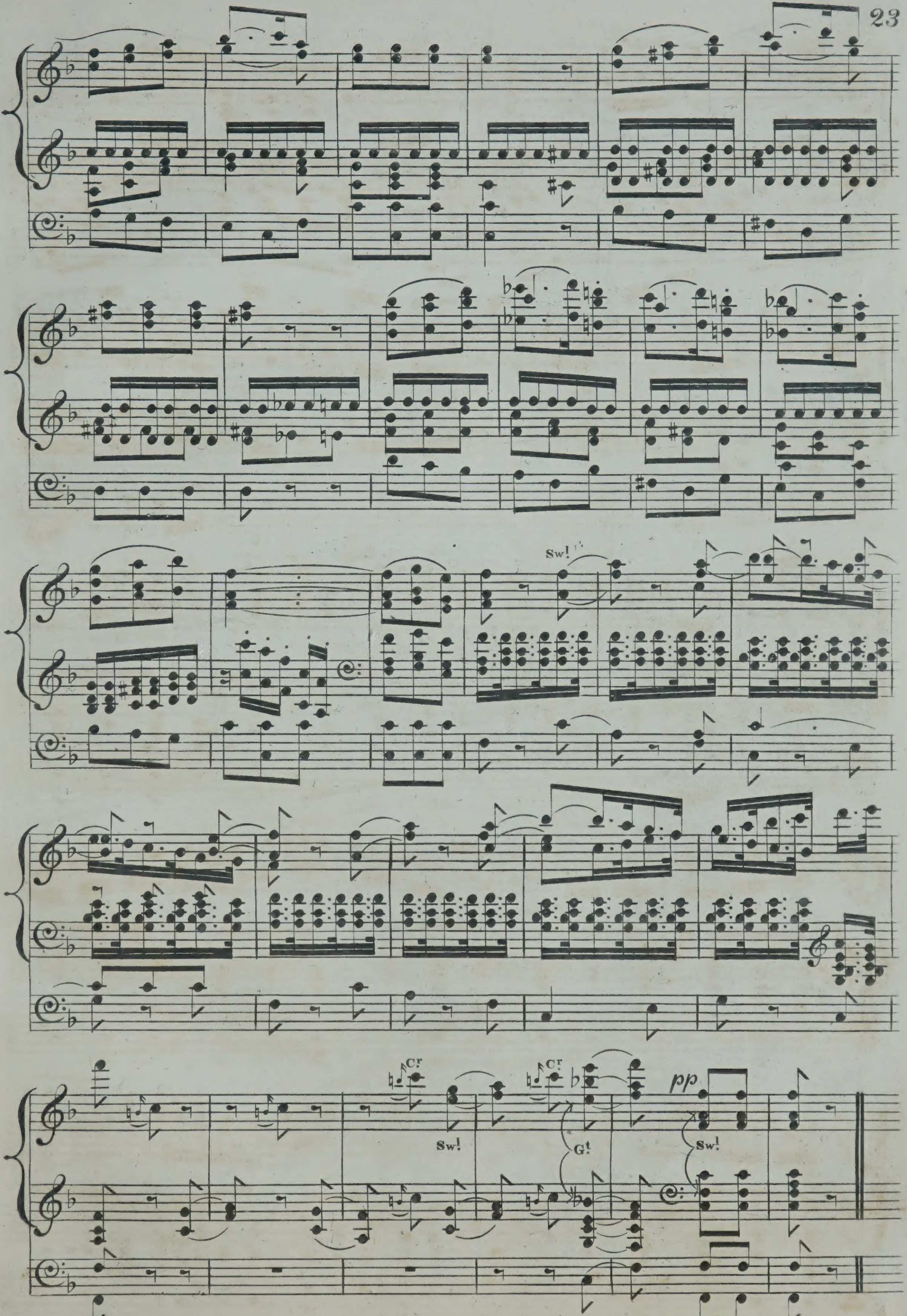

G^t
G^t
add Prin:
Prin: in.
Swl
Ch^r
G^t
G^t


Sw!
Cr Flute only.
Gt Org:
Gt
ff
Sw!
Cr
Gt
Sw!
Gt
Sw!
Gt
Sw!
Cr
Sw!
Cr
Sw!
Sw!
Sw!
S. Diap: Choir

8ft


Cr. St. Dn. & Flute
Gt.
Gt.
Swl.
Swl.
8ft. in
Cr. Flute.
Swl.
Swl.
Cr.

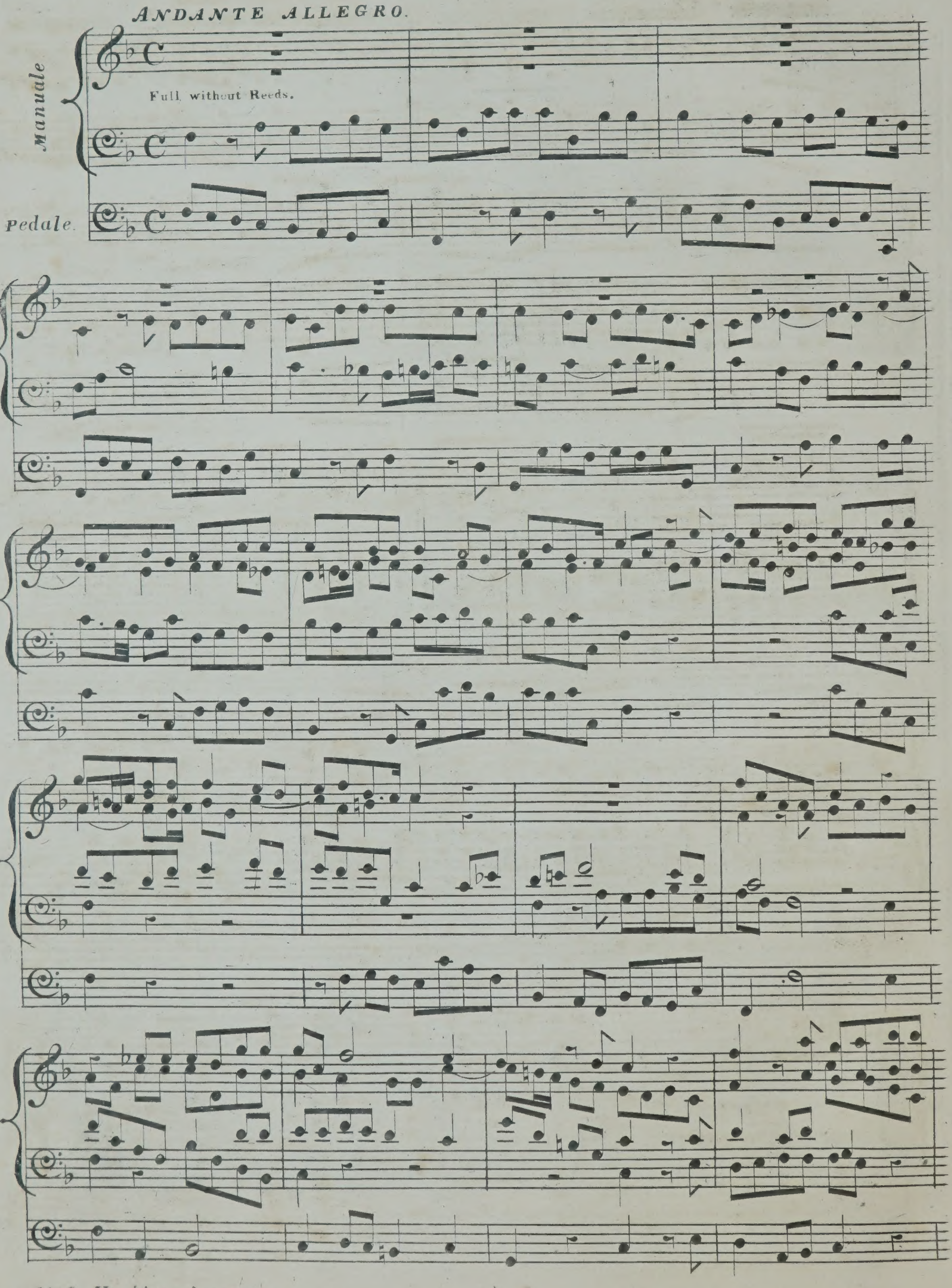

Cr
Sw!
Cr
Sw!
Cr
Sw!
Gt
Gt
tr
3
add Prin:
Prin: in.
3
3
tr
Sw!
Cr St Dn & Flute.
Clar1a
Cr St Diapn
Sw!
8
8
8

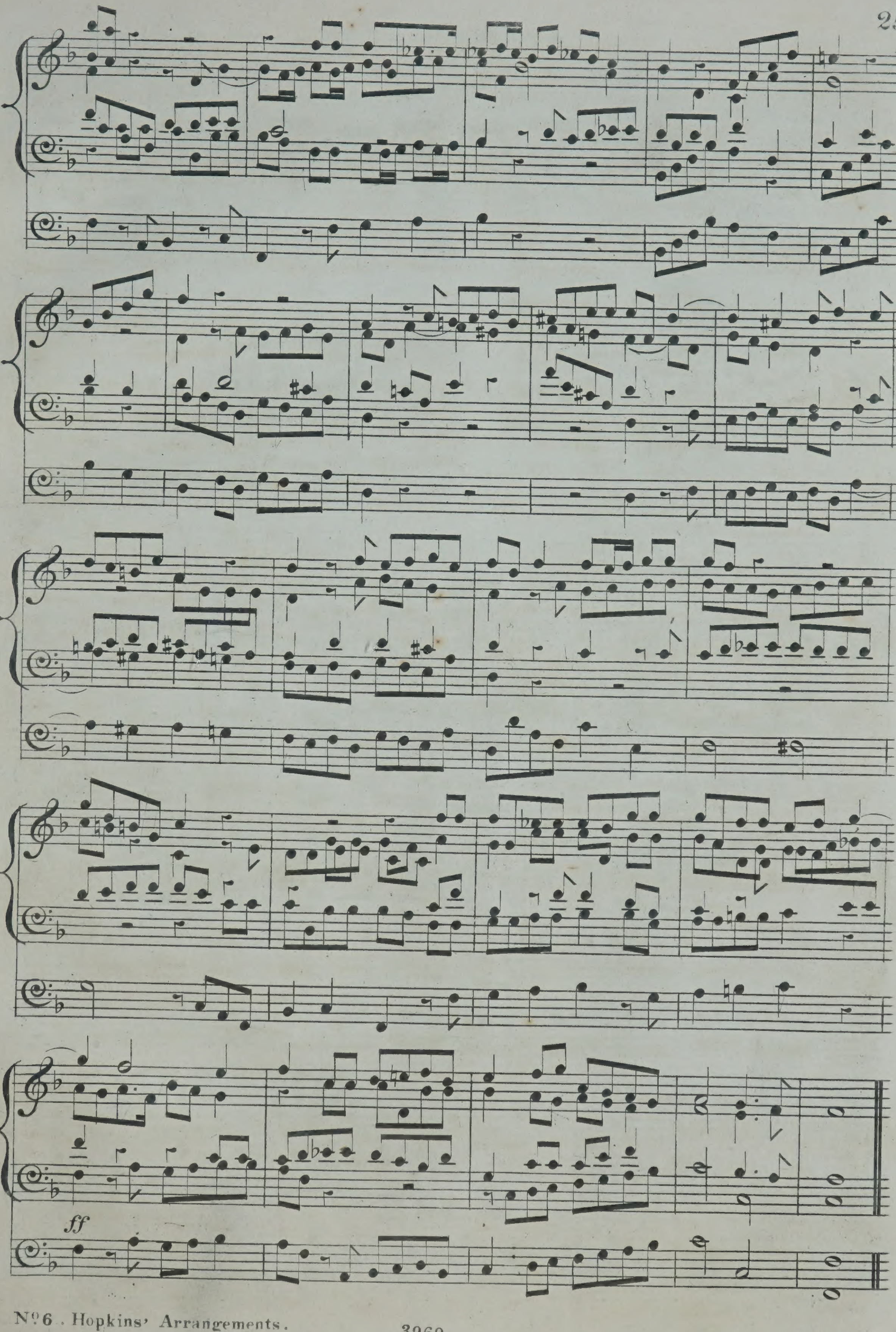

Sw!
Sw!
Cr
Cr
Sw!
G!
pp
Sw!

ERE TO DUST IS CHANG'D THAT BEAUTY.

Time and Truth.

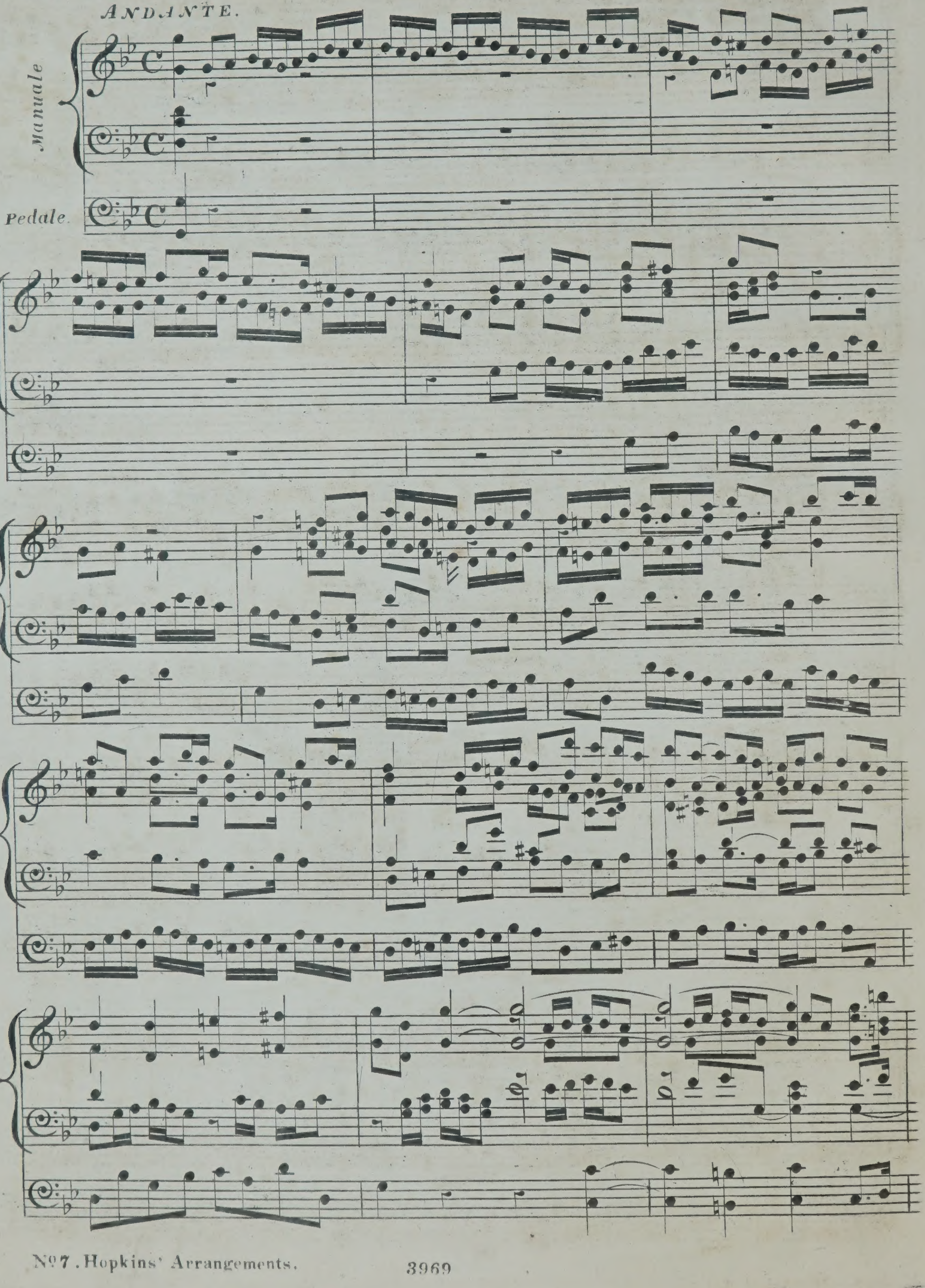
G. F. Handel.

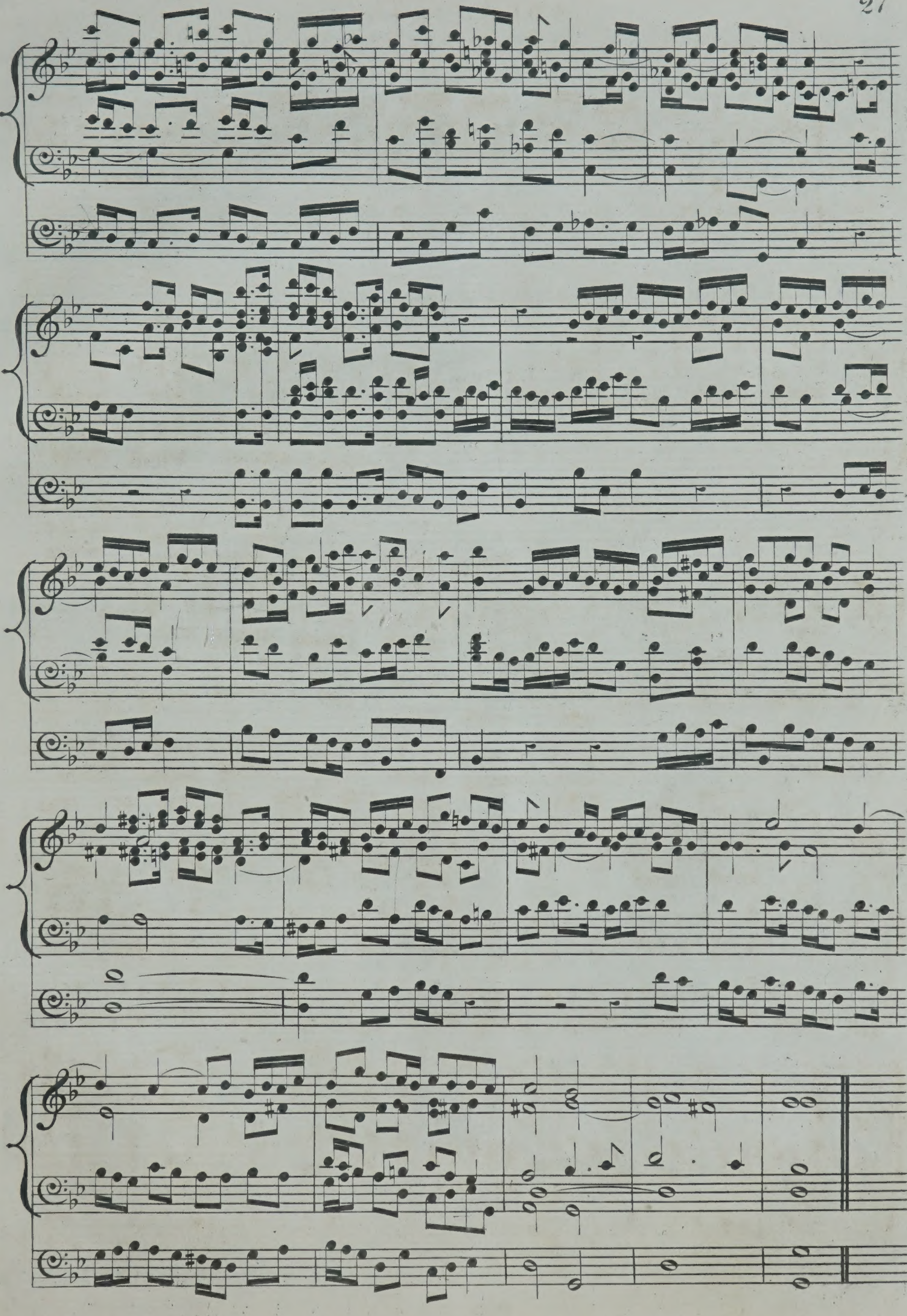

ANDANTE ALLEGRO.
Manuale
Full without Reeds.
Pedale.


ff

AMEN CHORUS.

Alexander Balus. **G. F. Handel.**


ANDANTE.
Manuale
Pedale.



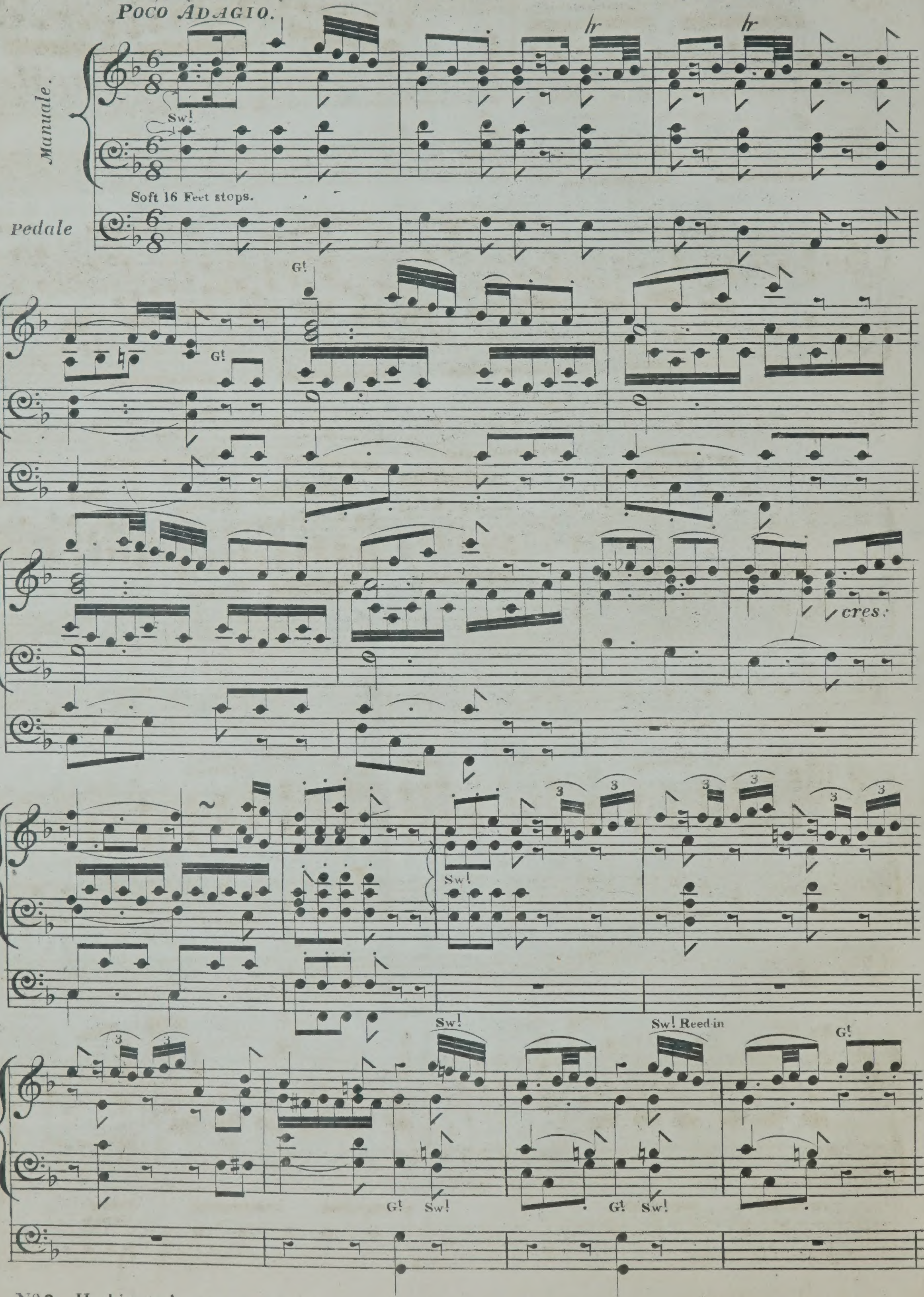
SLOW MOVEMENT.

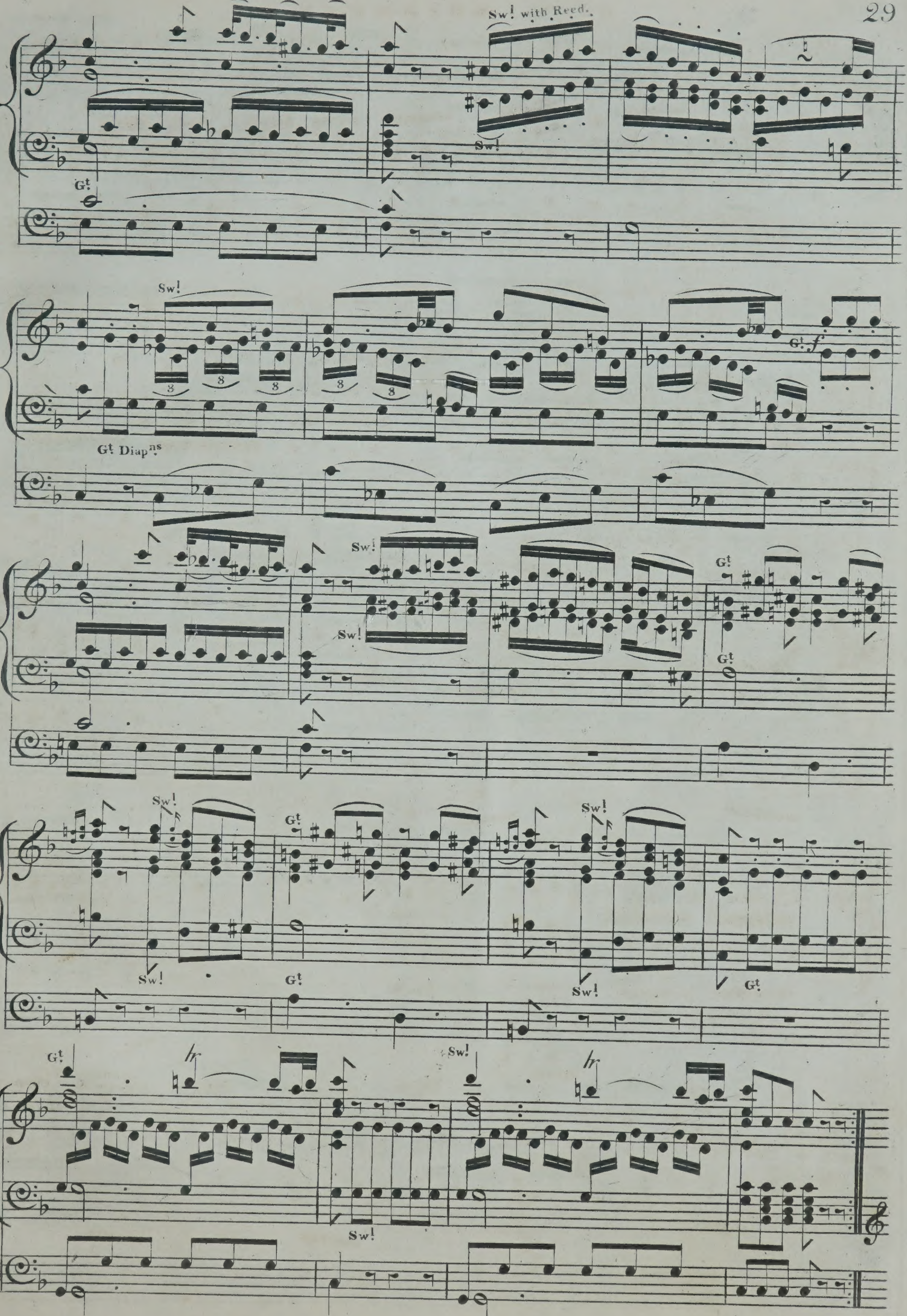
(Op:34.)

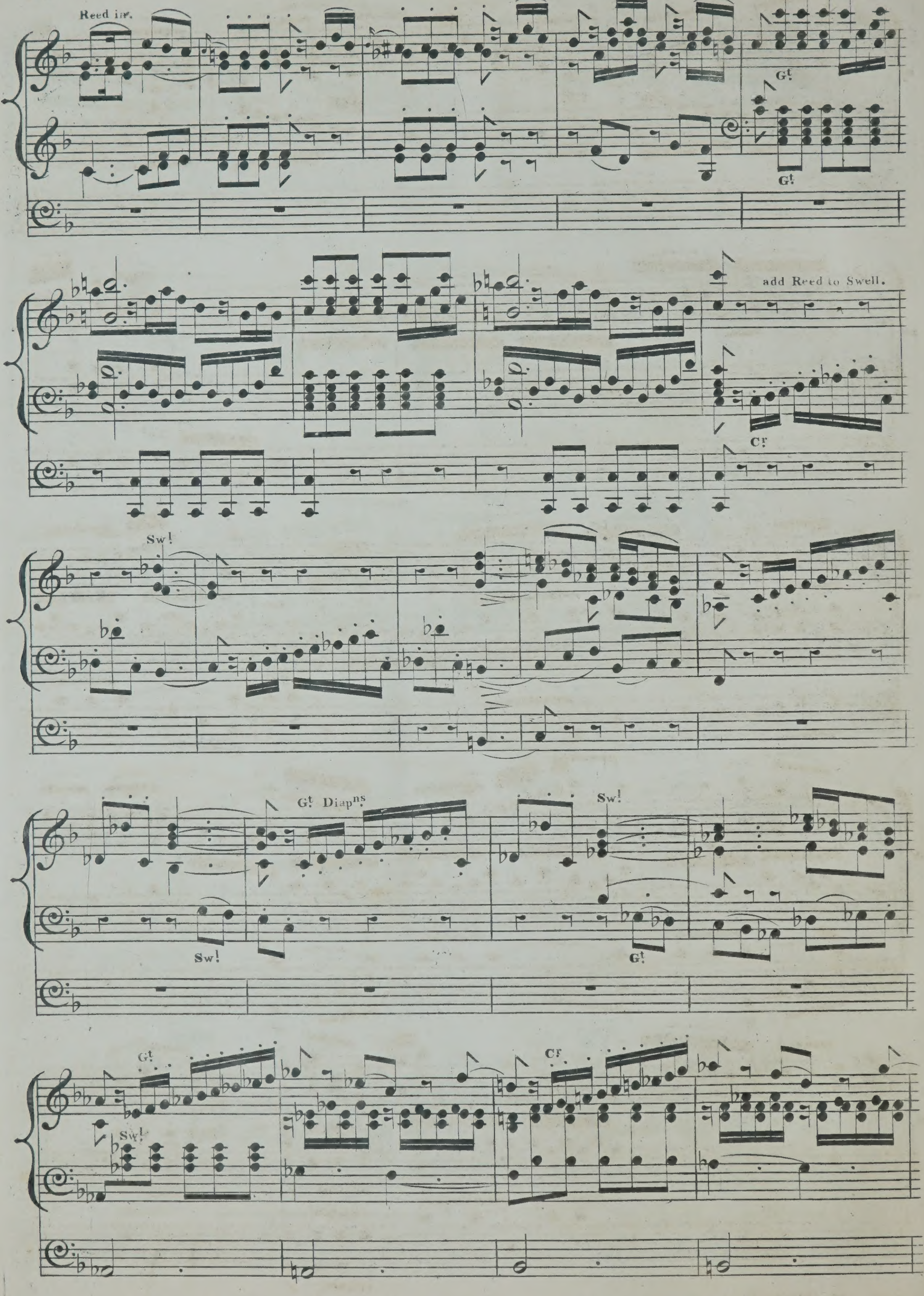
W. A. Mozart.

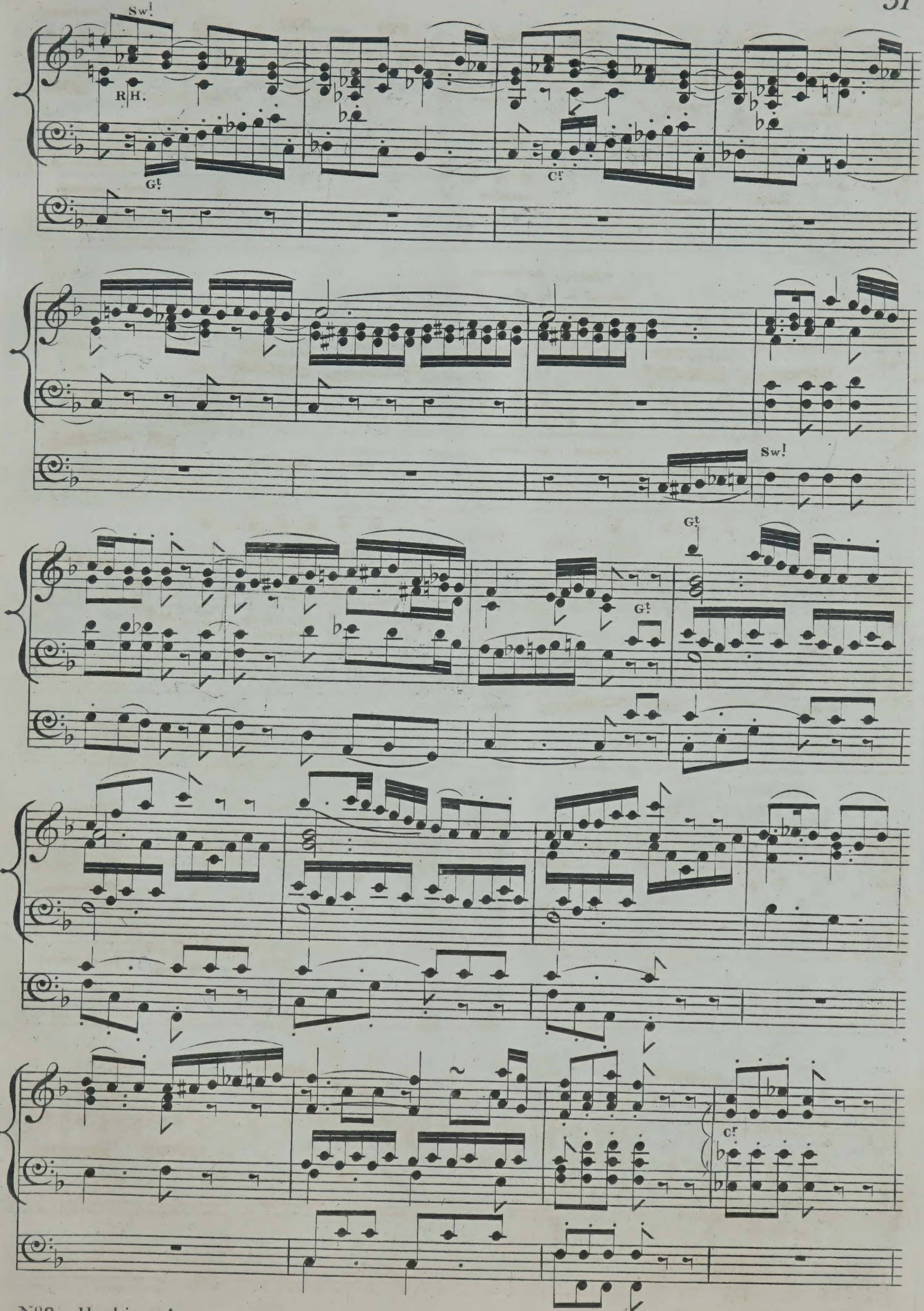
Swell, Diapasons Principal and a Reed. Great, Diapasons and swell coupler. Choir, Stop Diapason and Flute.

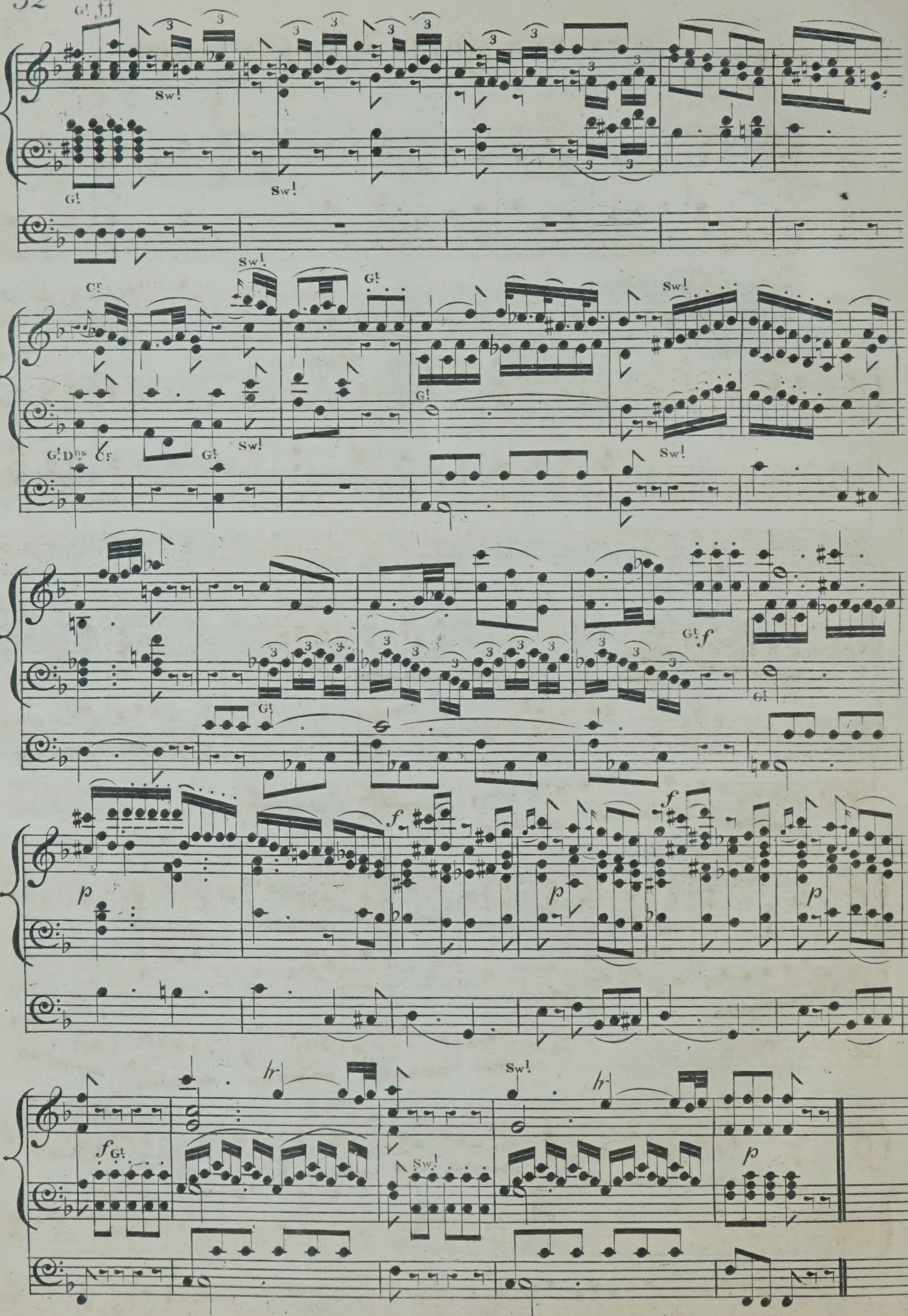
POCO ADAGIO.


Manuale.
Pedale
Sw!
Soft 16 Feet stops.
tr
Gt!
cres:
Sw!
Gt!
Sw! Reed in
Gt!
Sw!


Sw! with Reed.
Sw!
Gt
Sw!
Gt Diapns
Gt f
Sw!
Sw!
Gt
Gt
Sw!
Sw!
Sw!
Gt
Gt
Sw!
Gt
Gt
Sw!
Gt
tr
Sw!
tr
Sw!


Reed in.
Gt.
Gt.
add Reed to Swell.
Cr.
Sw!
Gt. Diapns.
Sw!
Sw!
Gt.
Gt.
Sw!
Cr.


Sw!
R.H.
Gt
Cr
Sw!
Gt
Gt
Cr

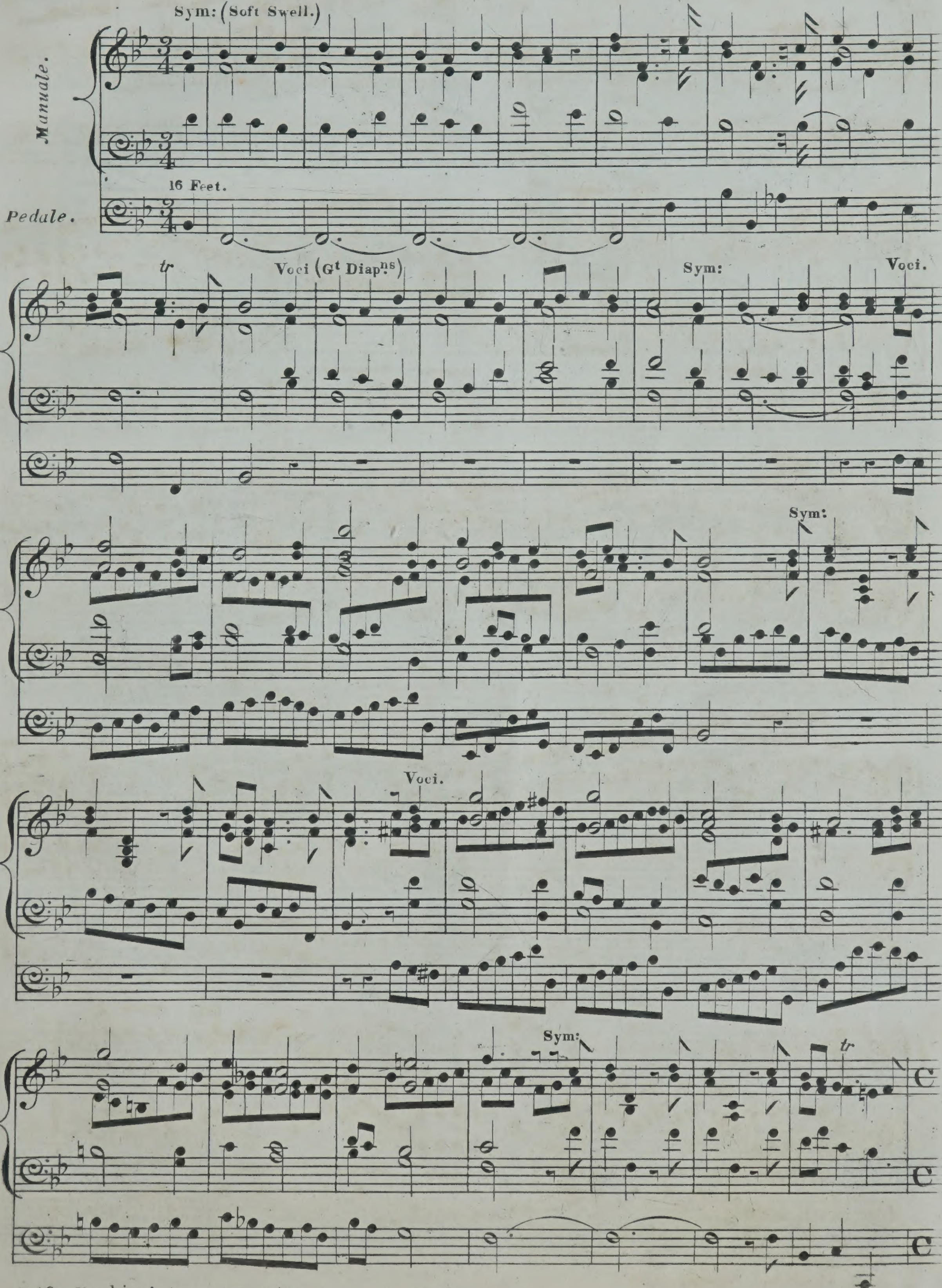

Gt ff
Sw!
Gt
Sw!
Cr
Sw!
Gt
Sw!
Gt
Gt Dns
Cr
Gt
Sw!
Sw!
Gt f
Gt
p
f
p
f
p
f Gt
tr
Sw!
Sw!
tr
p

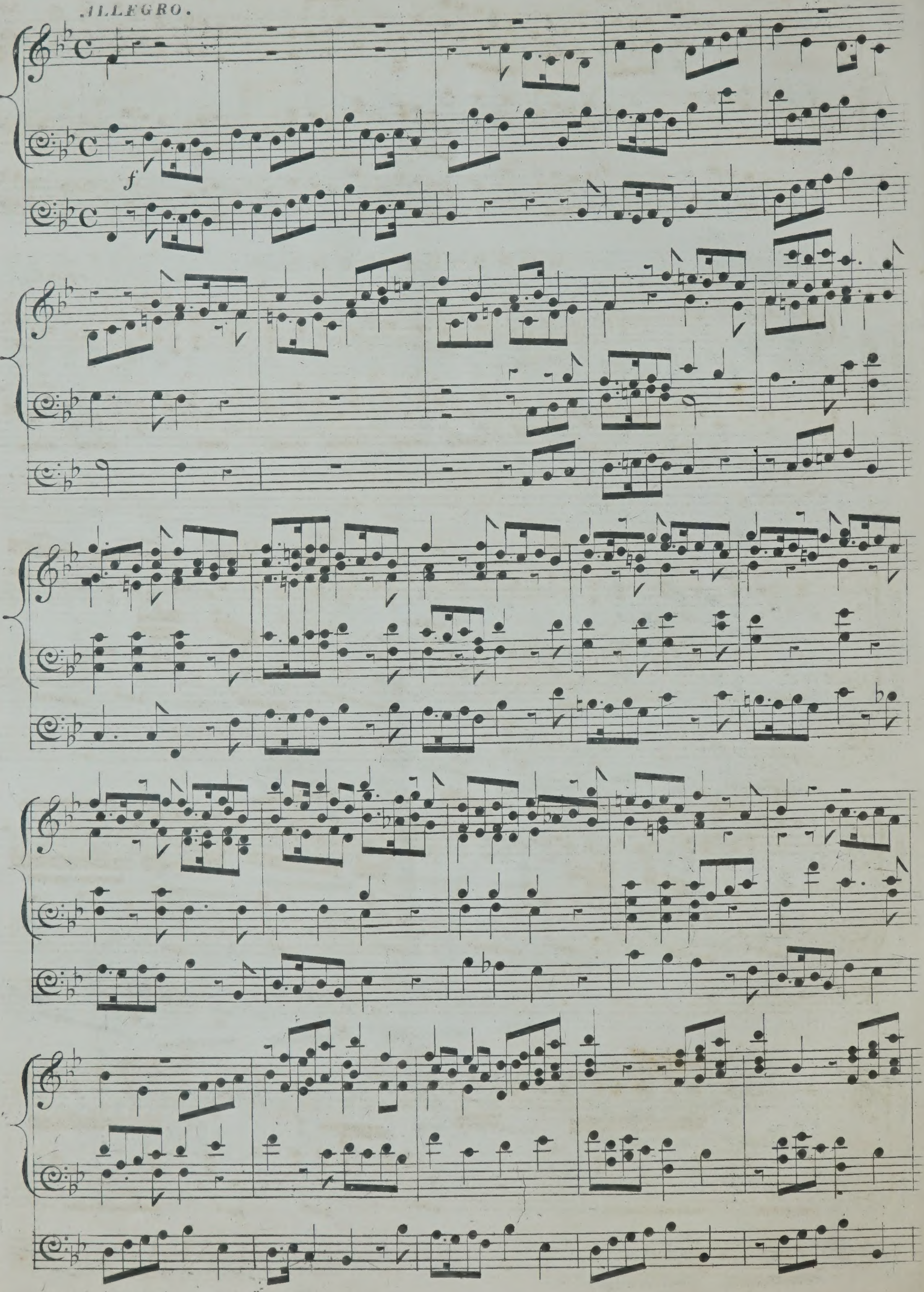
Judas Maccabeus.

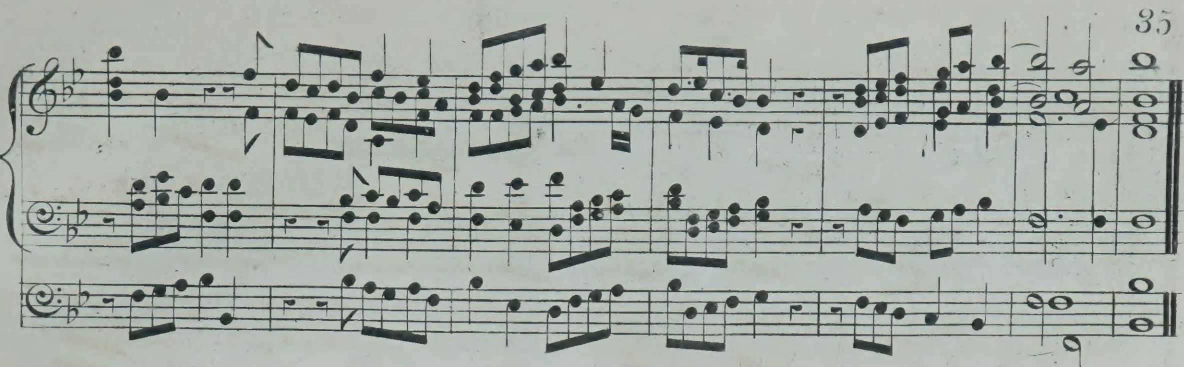
O FATHER WHOSE ALMIGHTY POWER.

G. F. Handel.

LARGHETTO.

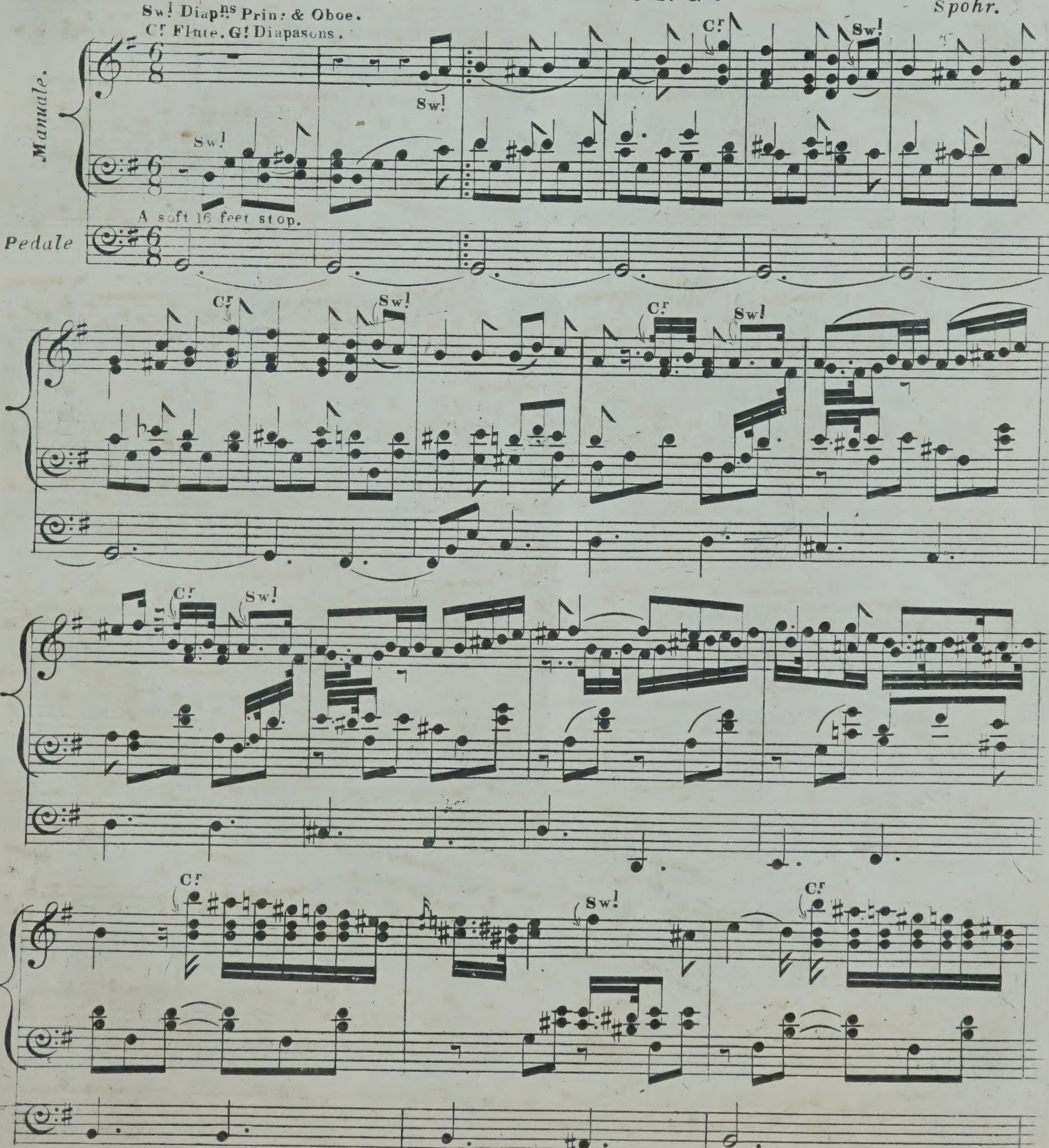

Sym: (Soft Swell.)
Manuale.
Pedale.
16 Feet.
tr
Voci (G^t Diap^ns)
Sym:
Voci.
Sym:
Voci.
Sym:
tr

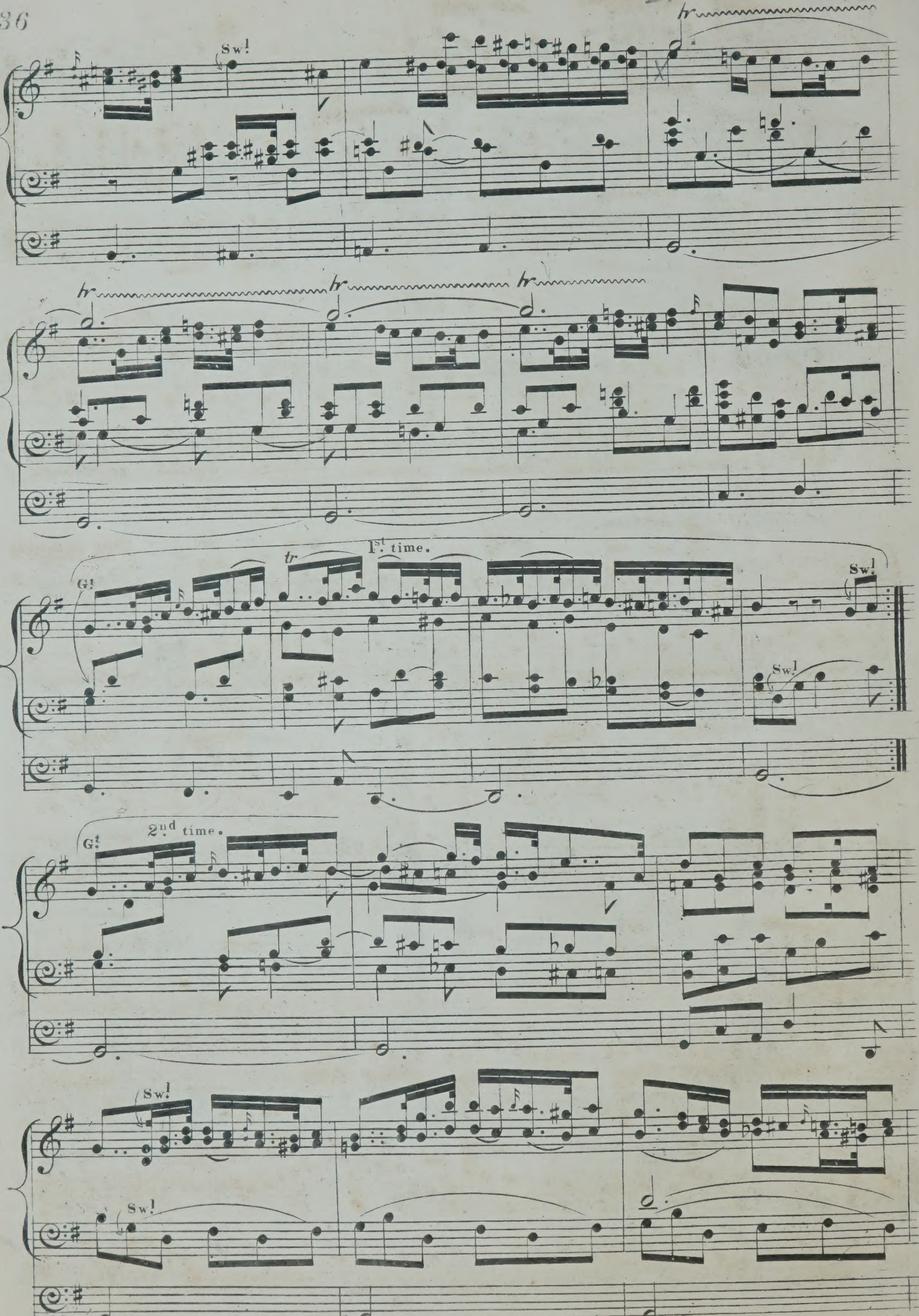

ALLEGRO.
f

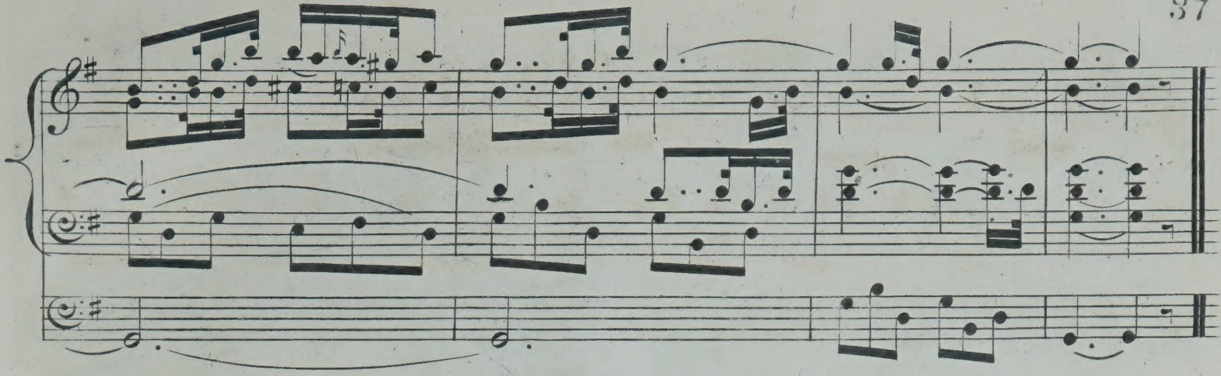


GONDOLA SONG.

Spohr.


Sw! Diapns Prin: & Oboe.
Cr Flute. Gt Diapasons.
Manuale.
Sw!
Sw!
Cr
Sw!
A soft 16 feet stop.
Pedale
Cr
Sw!
Cr
Sw!
Cr
Sw!
Cr
Sw!
Cr

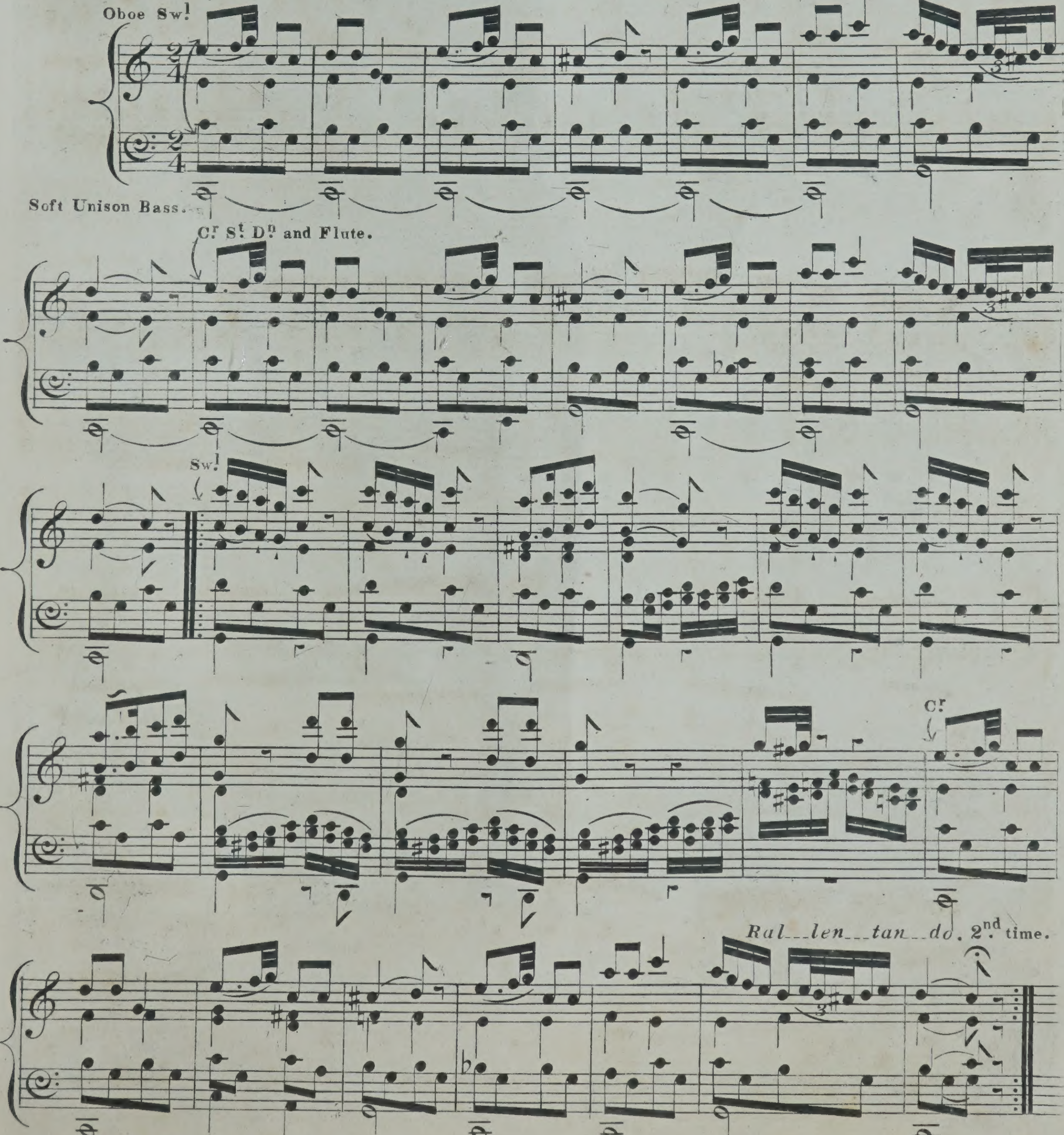

Sw!
tr
tr
tr
tr
tr
1st time.
Gt
Sw!
Sw!
Gt
2nd time.
Sw!
Sw!



MOTIVO.

From Op: 14.

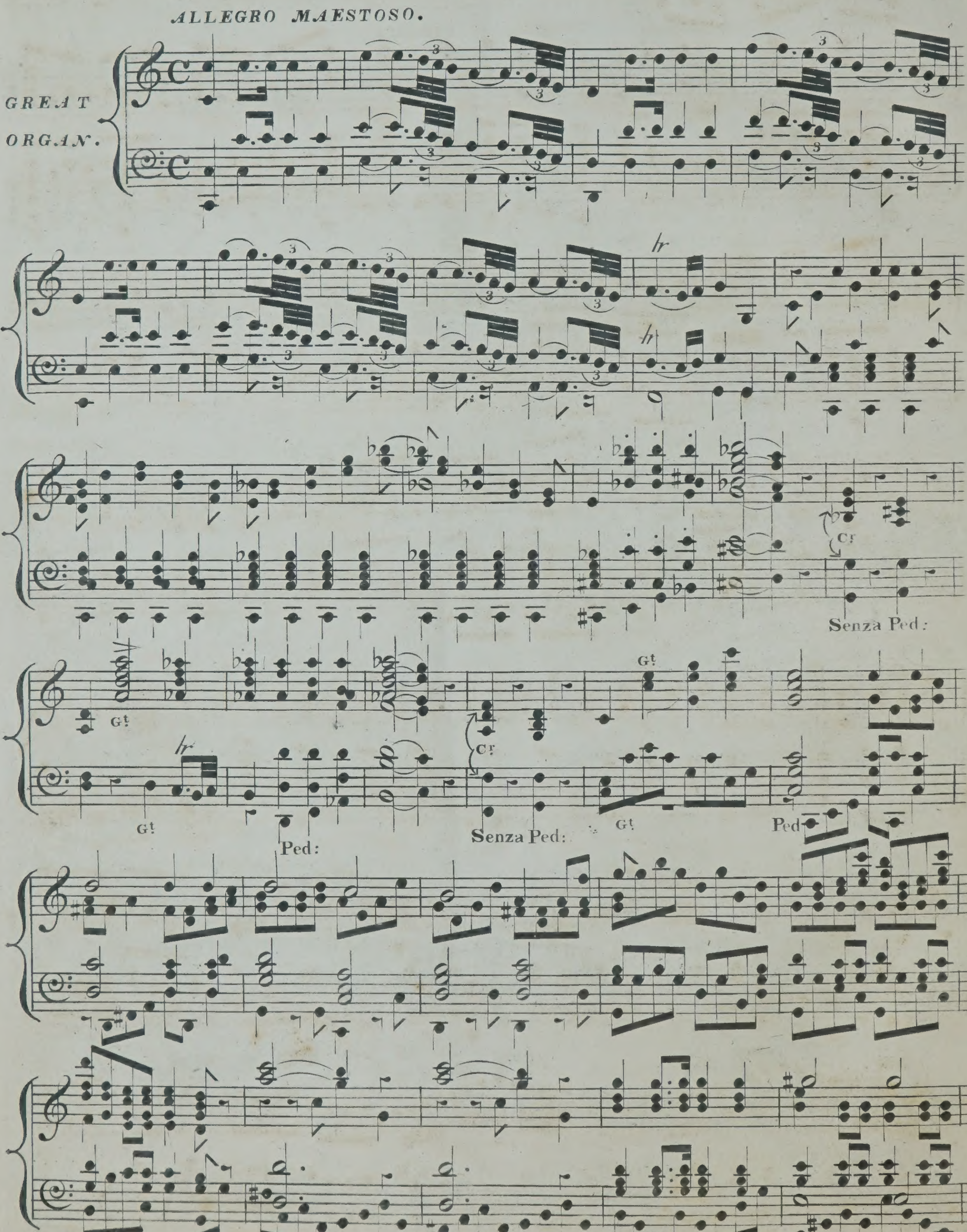
W. A. Mozart.

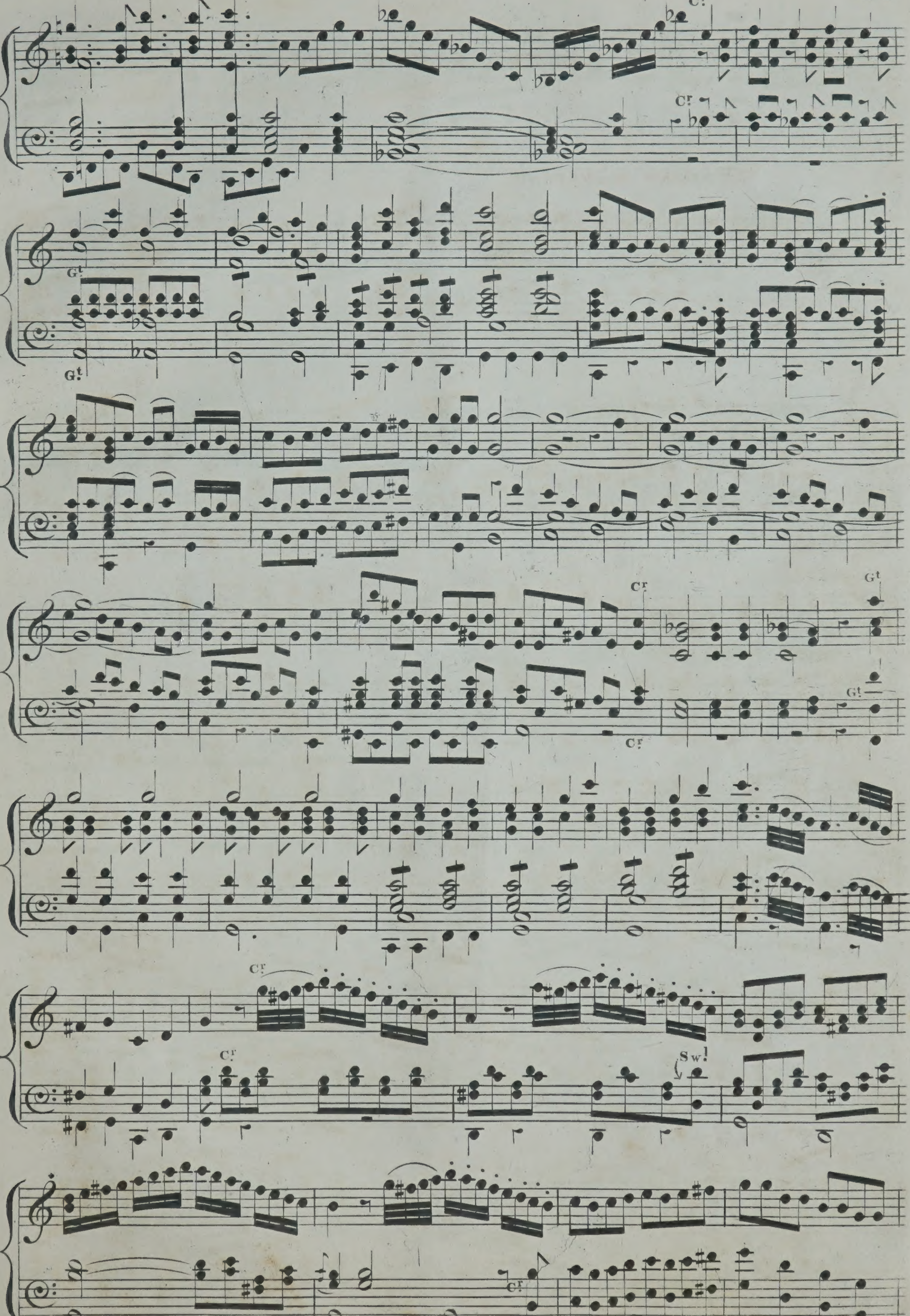

Oboe Sw!
Soft Unison Bass.
Cr St Dn and Flute.
3
Sw!
Cr
Ral_len_tan_do. 2nd time.

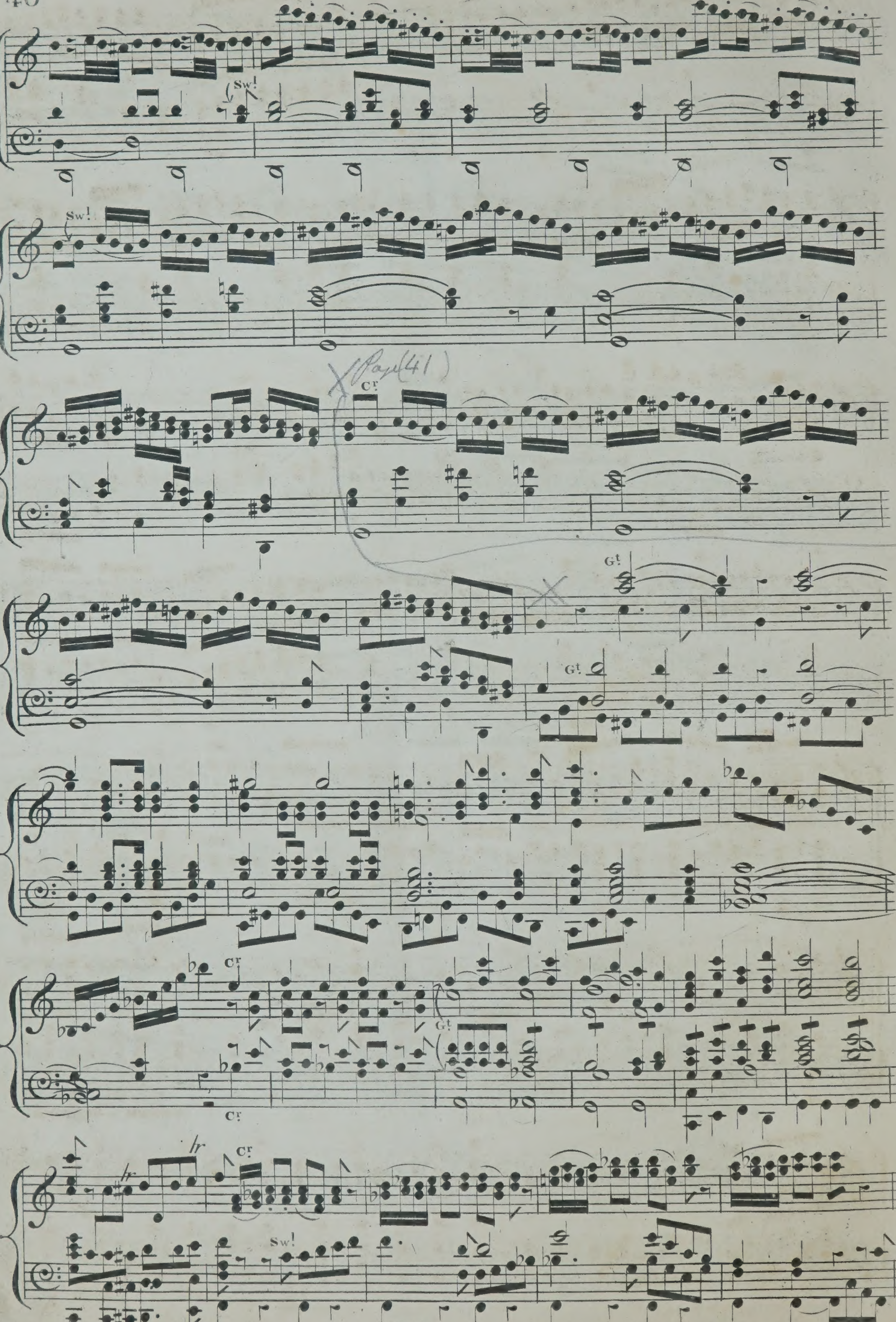
SPLENDENTE TE DEUS.

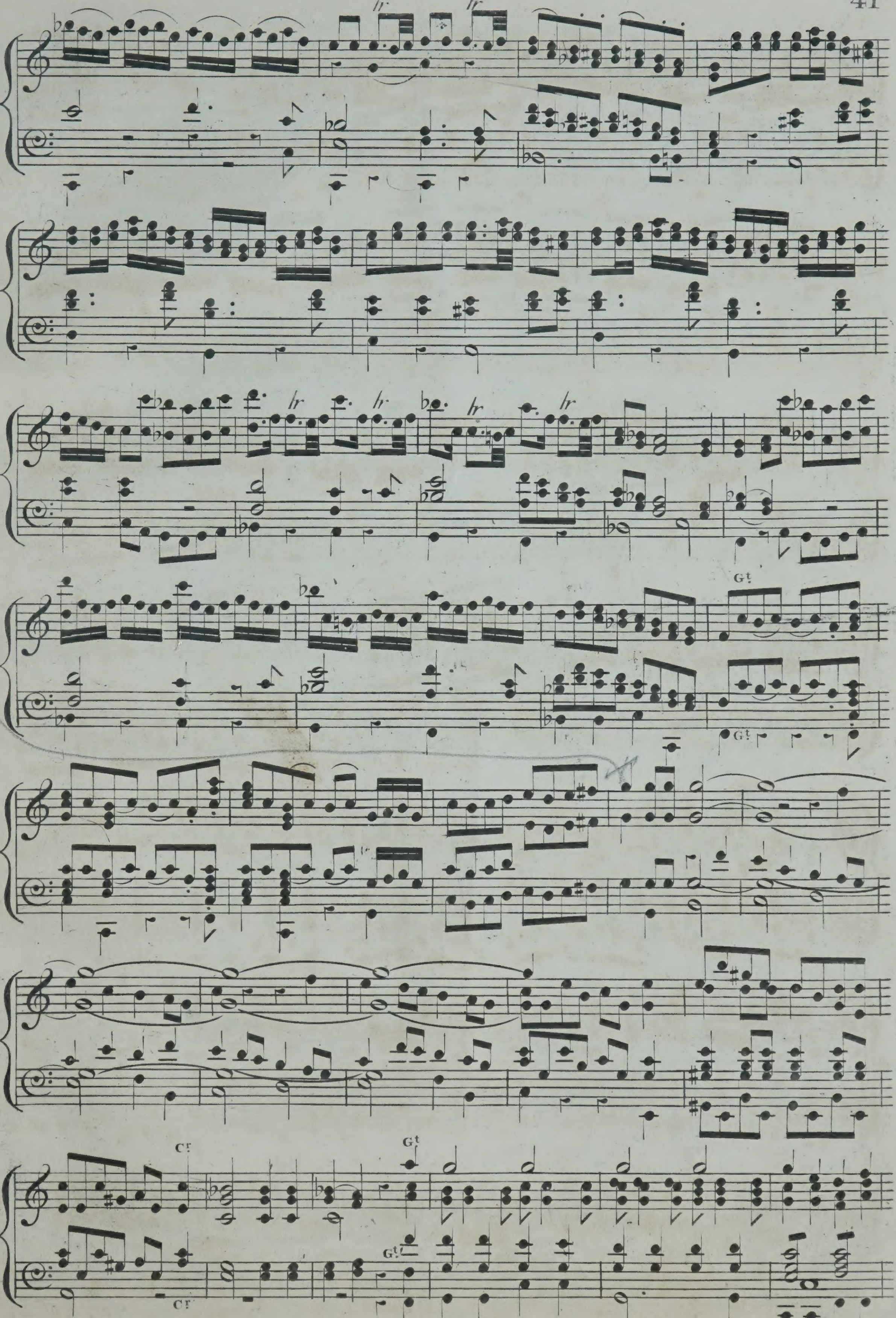
Motet.

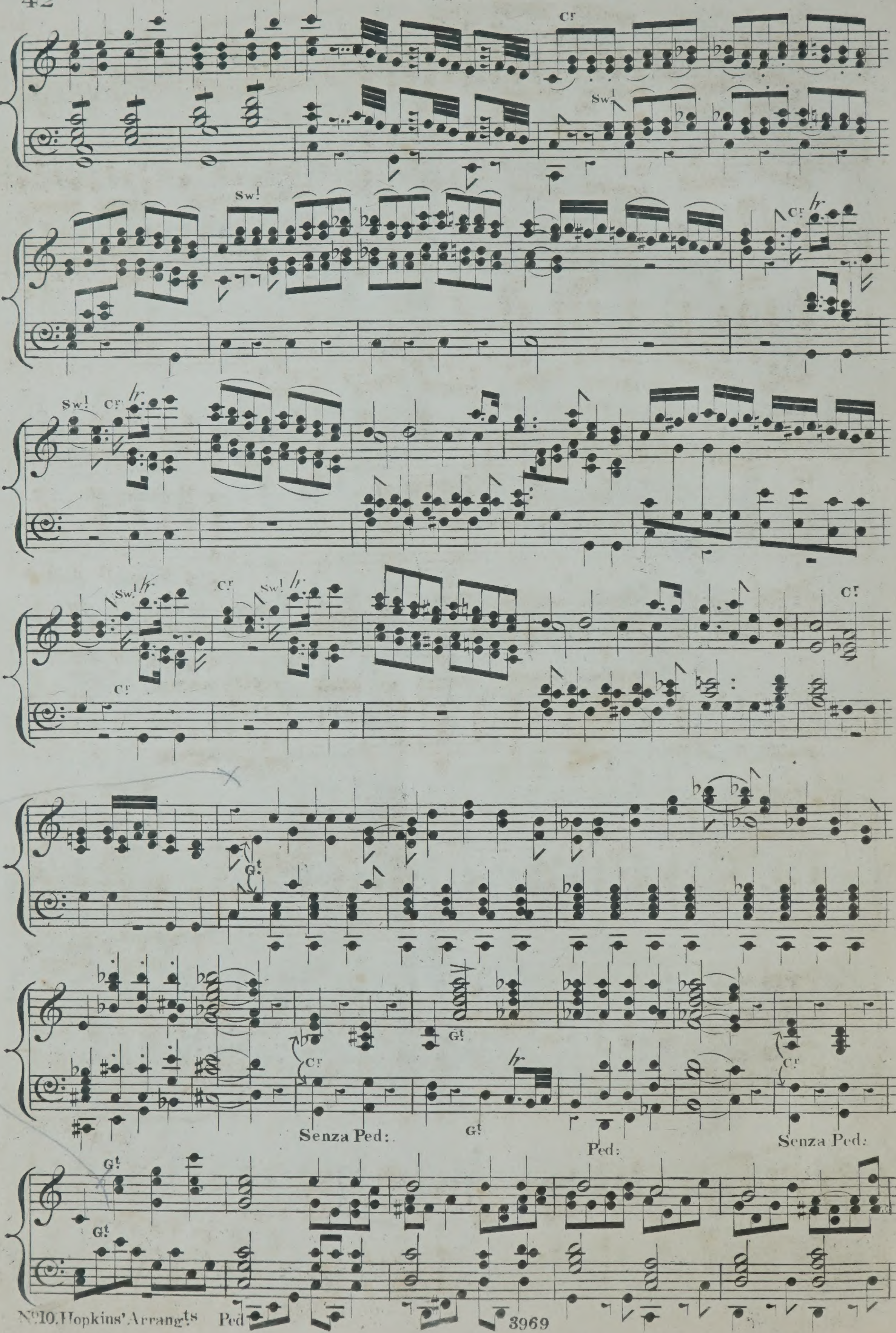
W. A. Mozart.

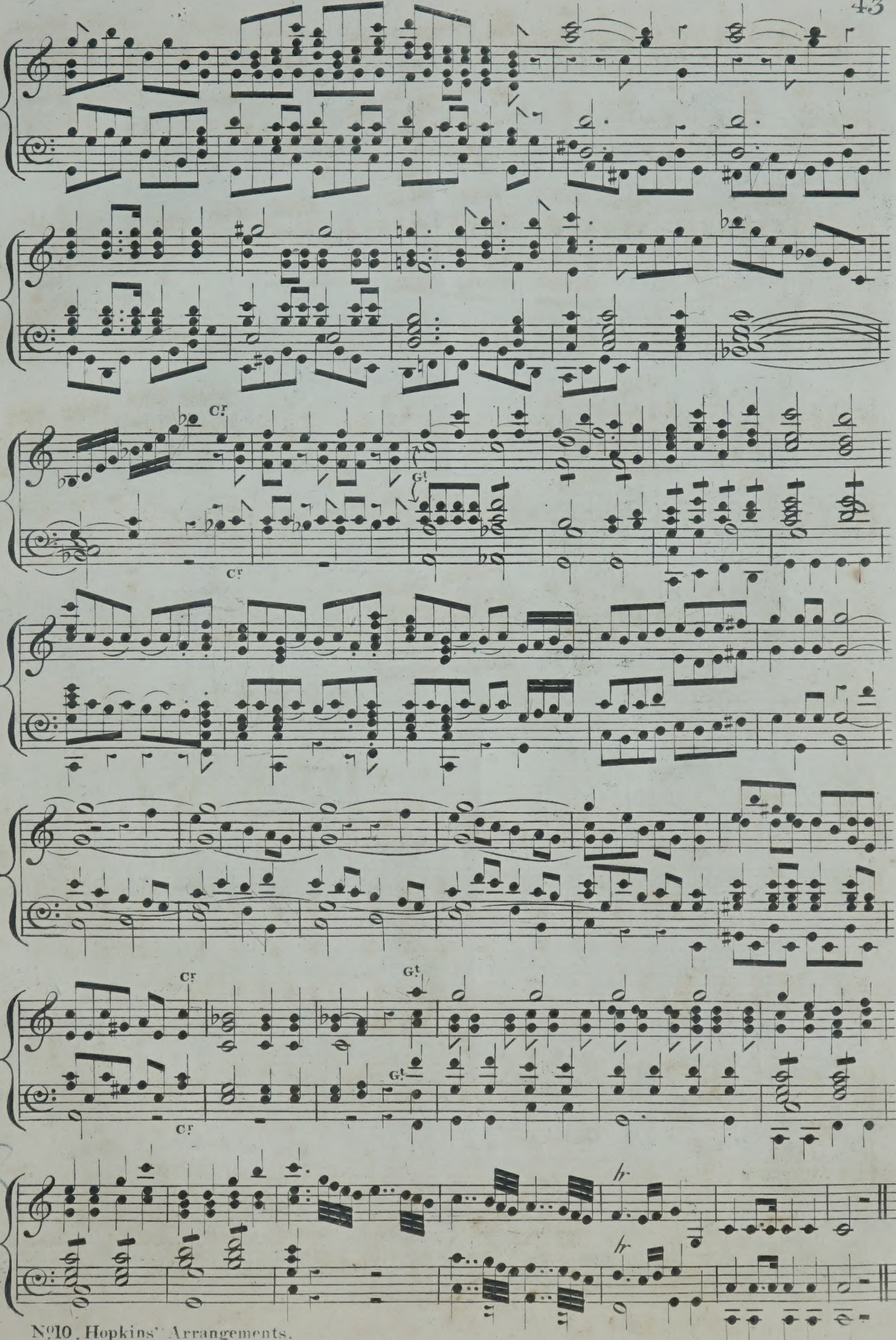

ALLEGRO MAESTOSO.
GREAT ORGAN.
Senza Ped:
Gt
Cr
Ped:
Senza Ped:
Gt
Ped


Cr.
Cr.
Gt.
Gt.
Cr.
Gt.
Gt.
Cr.
Cr.
Cr.
Sw.
Cr.


Sw!
Sw!
X Page (41)
Cr
Gt
Gt
Cr
Gt
Cr
tr
tr
Cr
Sw!


tr
tr
tr
tr
tr
tr
G^t
C^r
G^t
G^t
C^r


Cr
Sw!
Sw!
Cr
Sw! Cr
Sw! Cr
Sw! Cr
Cr
Cr
G!
Cr
G!
Cr
Senza Ped:
G!
Ped:
Senza Ped:
G!
G!
Ped

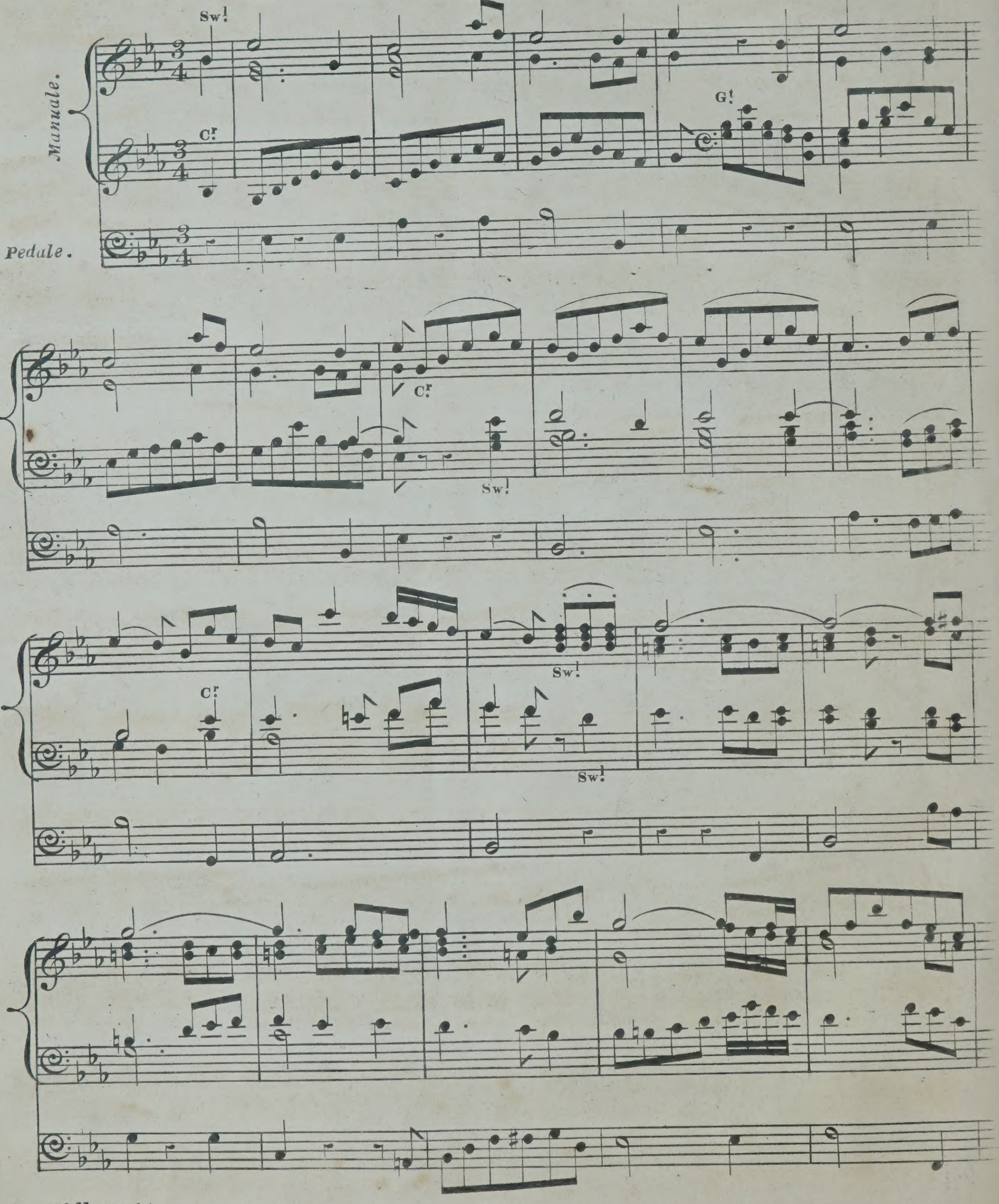

Cr
Gt
Cr
Cr
Gt
Gt
Cr
tr
tr

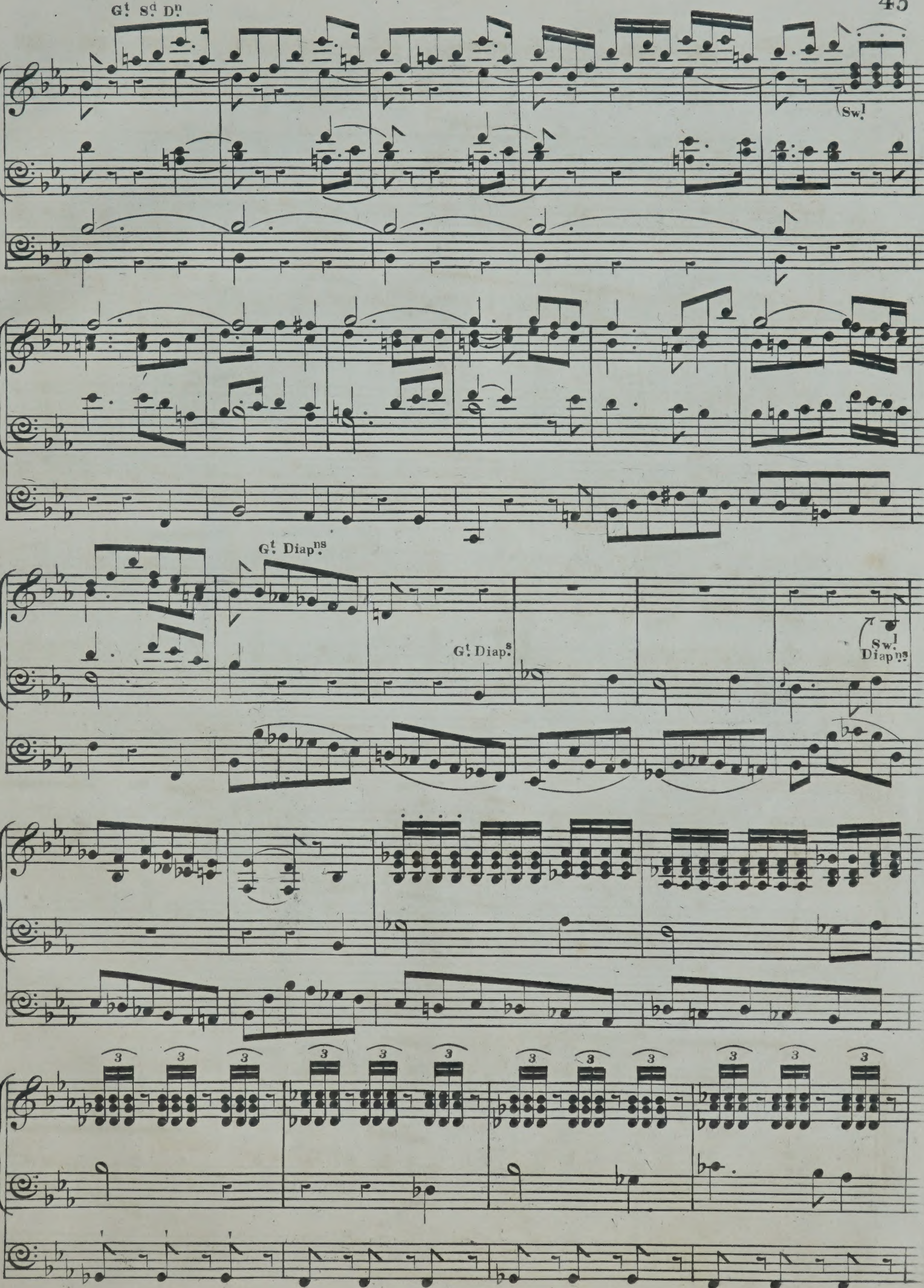
ON THEE EACH LIVING SOUL AWAITS.

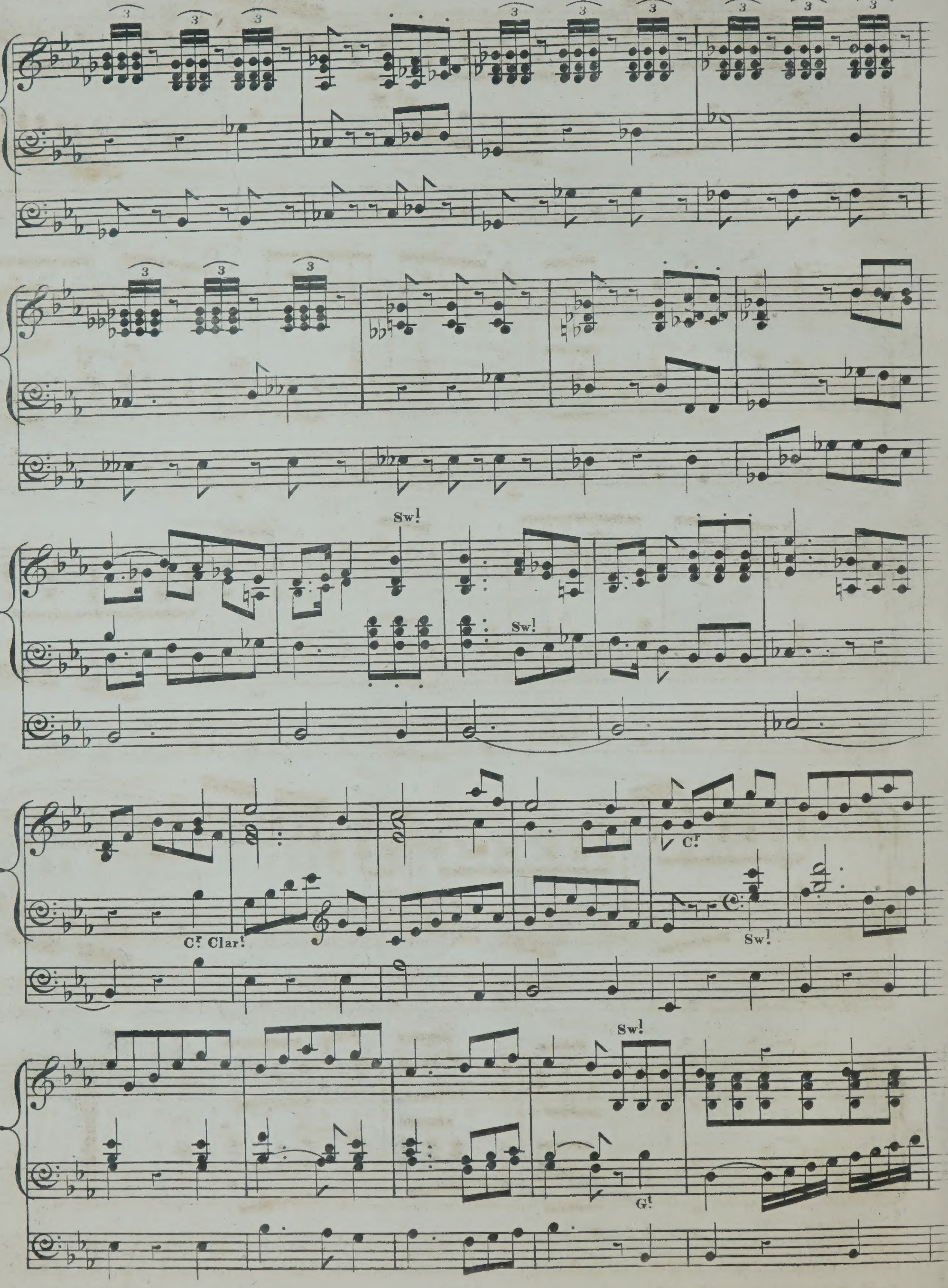
Haydn.

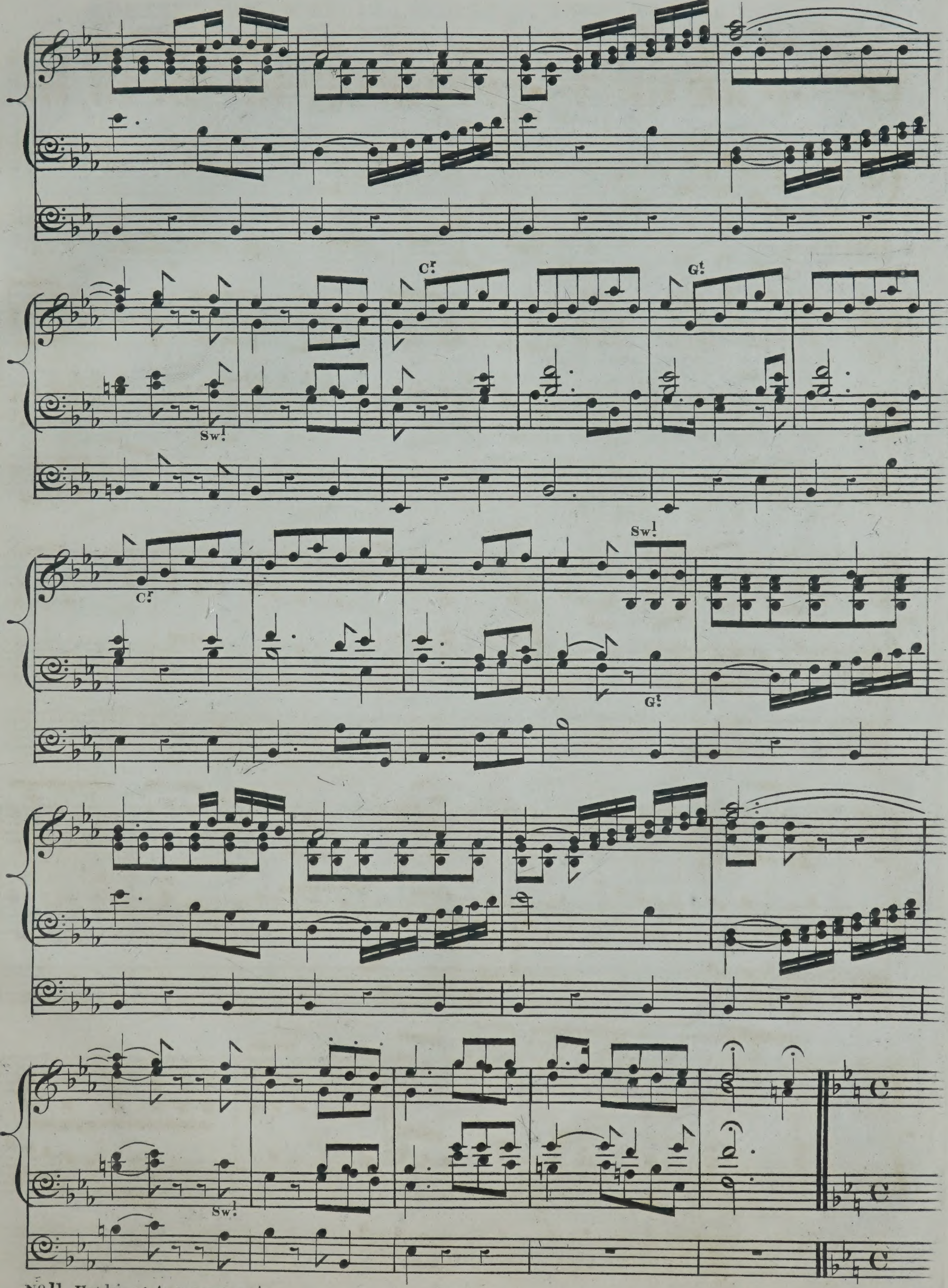
Creation.

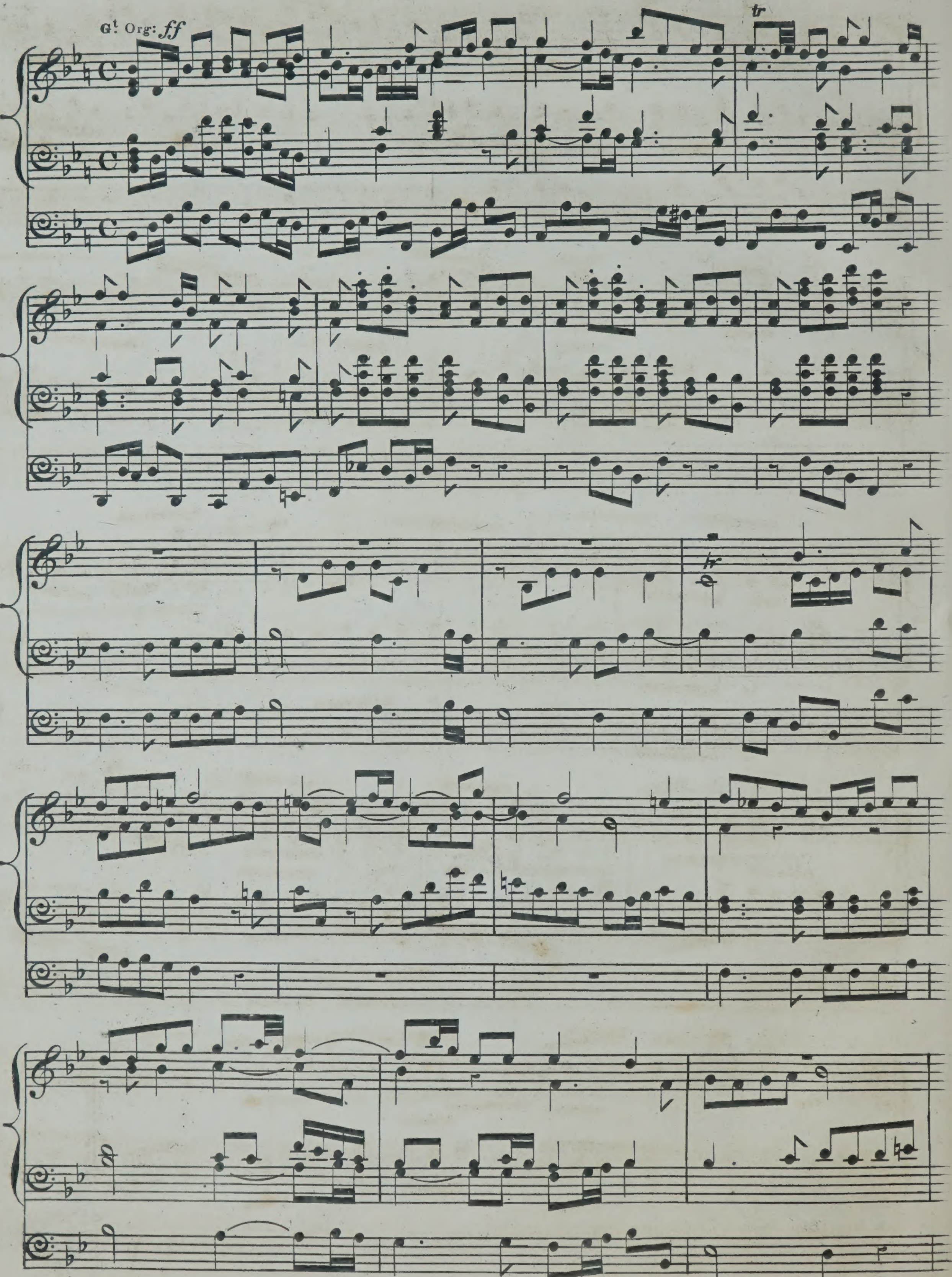
G^t Org: Diapasons. Swell with a unison Reed stop. Choir Clarinet. Pedal, a soft 16 feet stop.

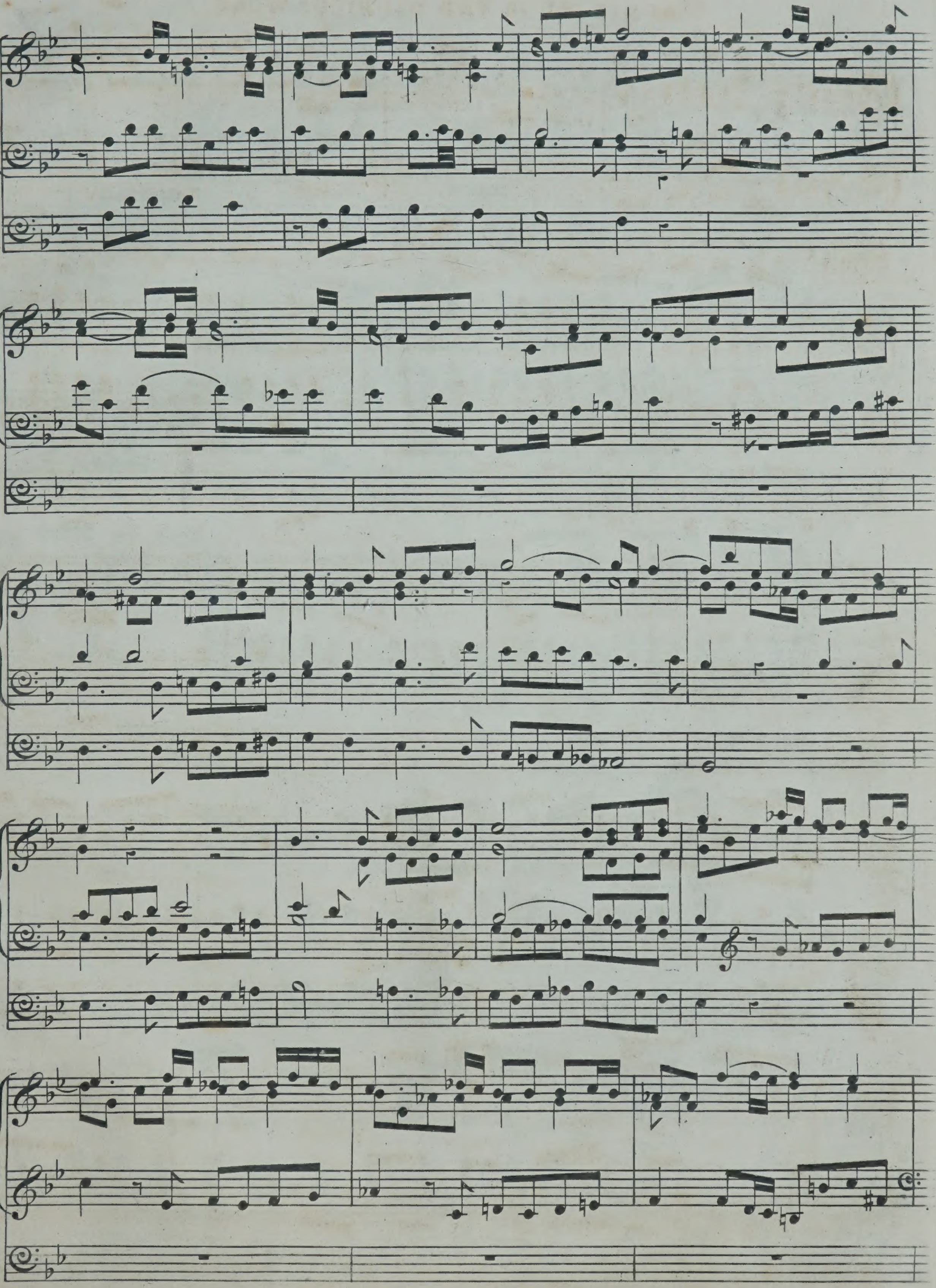

Sw!
Manuale.
Cr
G!
Pedale.
Cr
Sw!
Cr
Sw!
Sw!

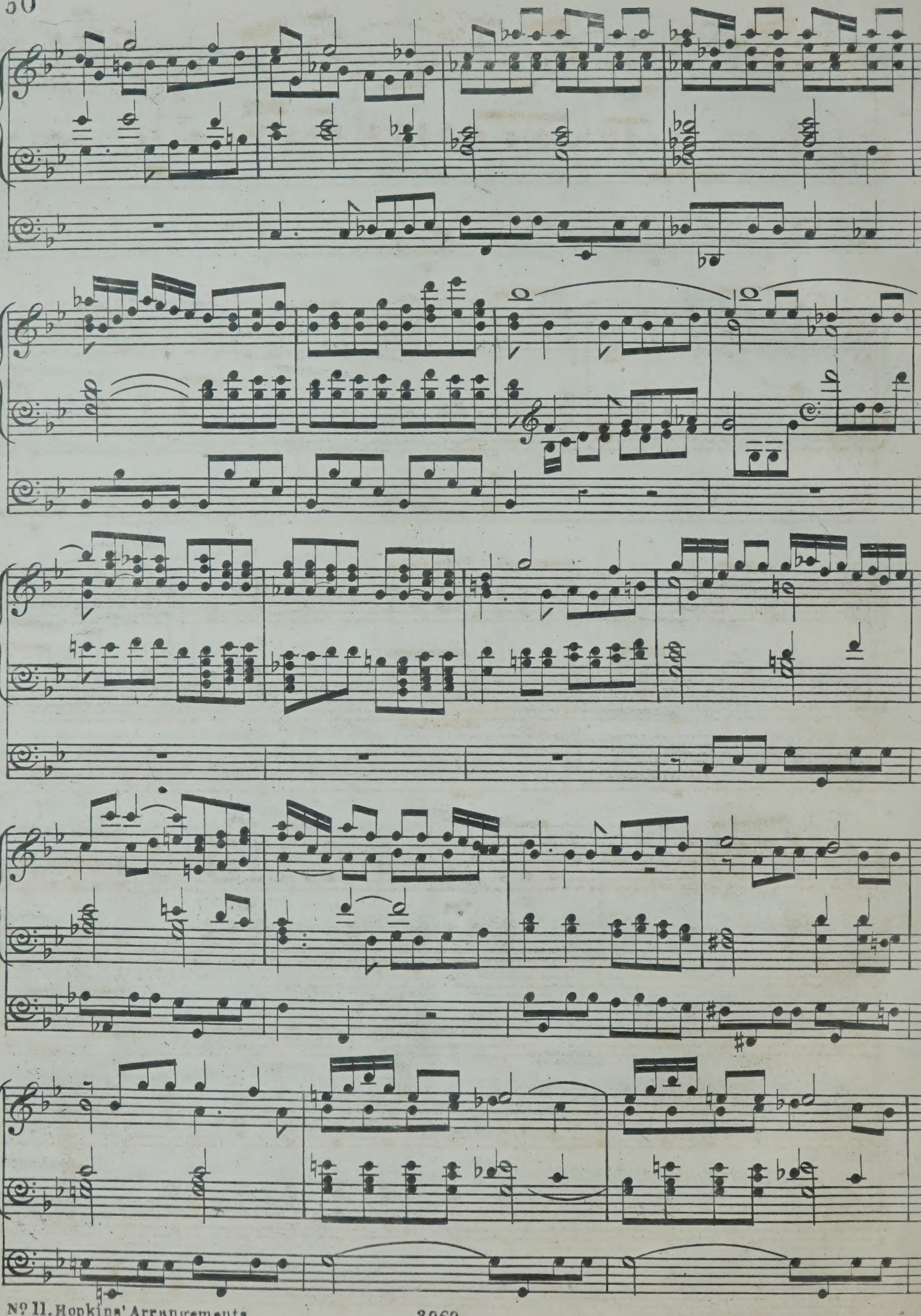

Gt. Sd. Dn.
Sw.l
Gt. Diapns.
Gt. Diaps.
Sw.l Diapns.
3

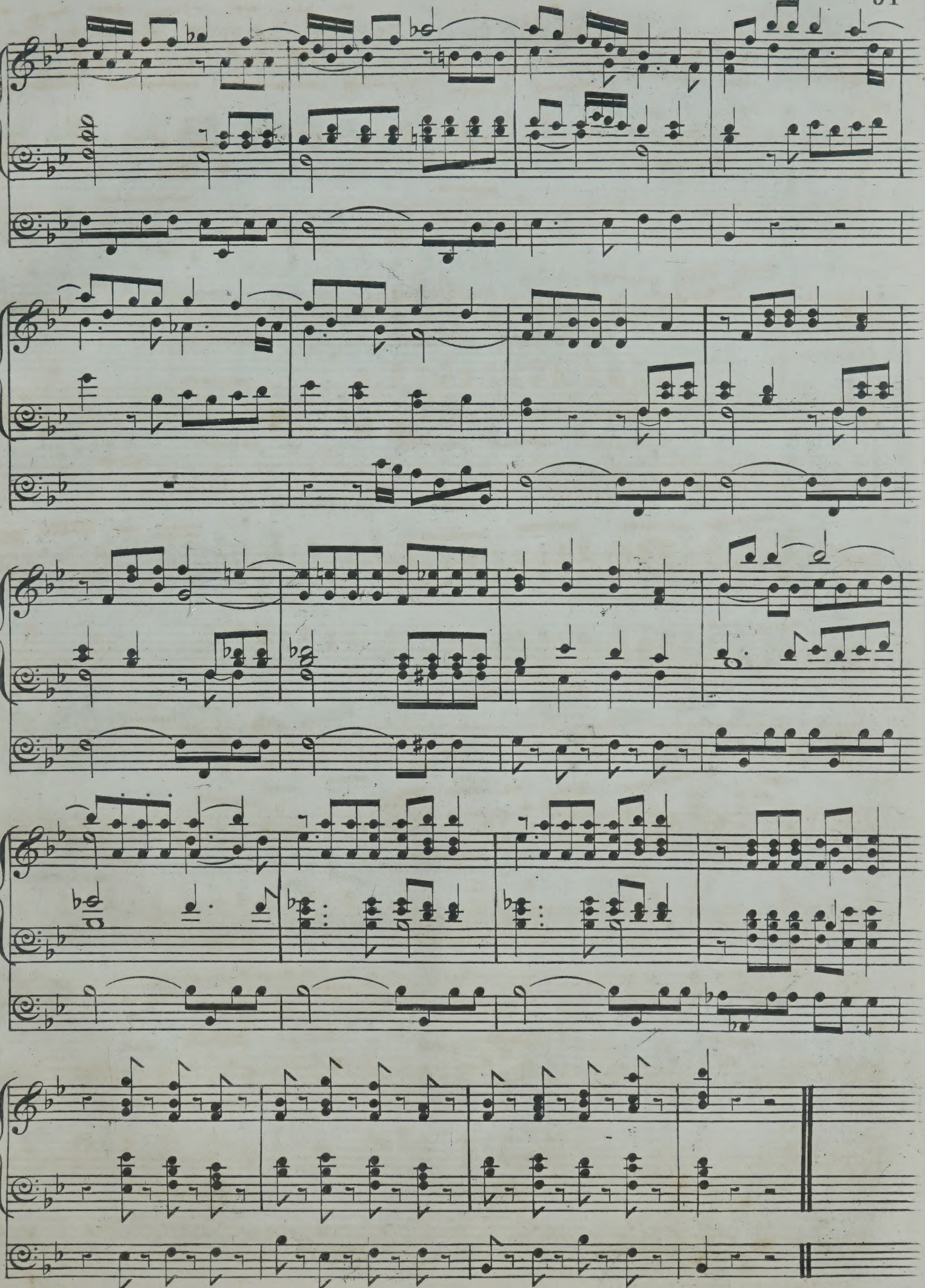

3
Sw!
C! Clar!
C!
Sw!
Sw!
G!


Cr.
Gt.
Sw!
Cr.
Sw!
Gt.
Sw!


Gt. Org: ff
tr
tr



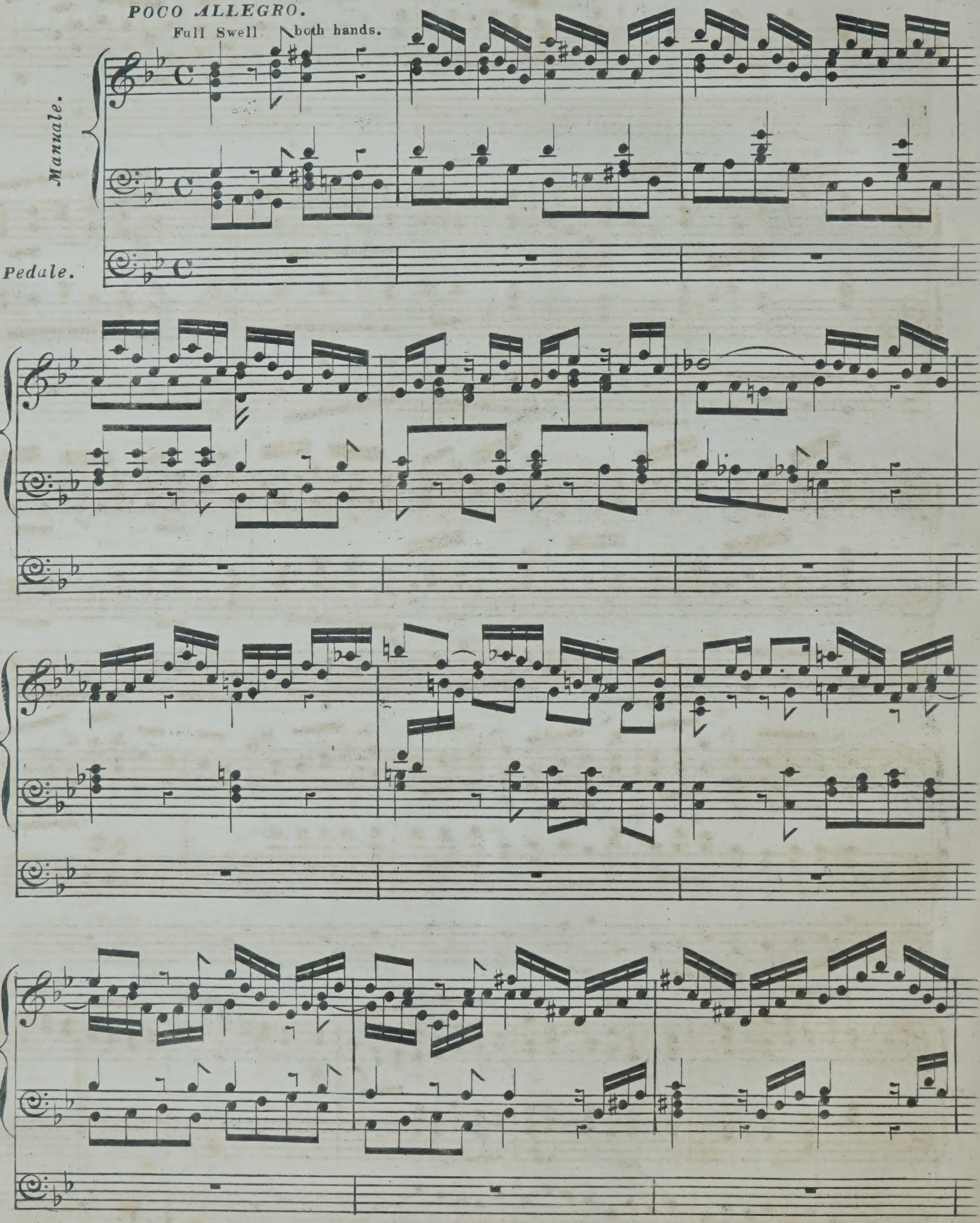


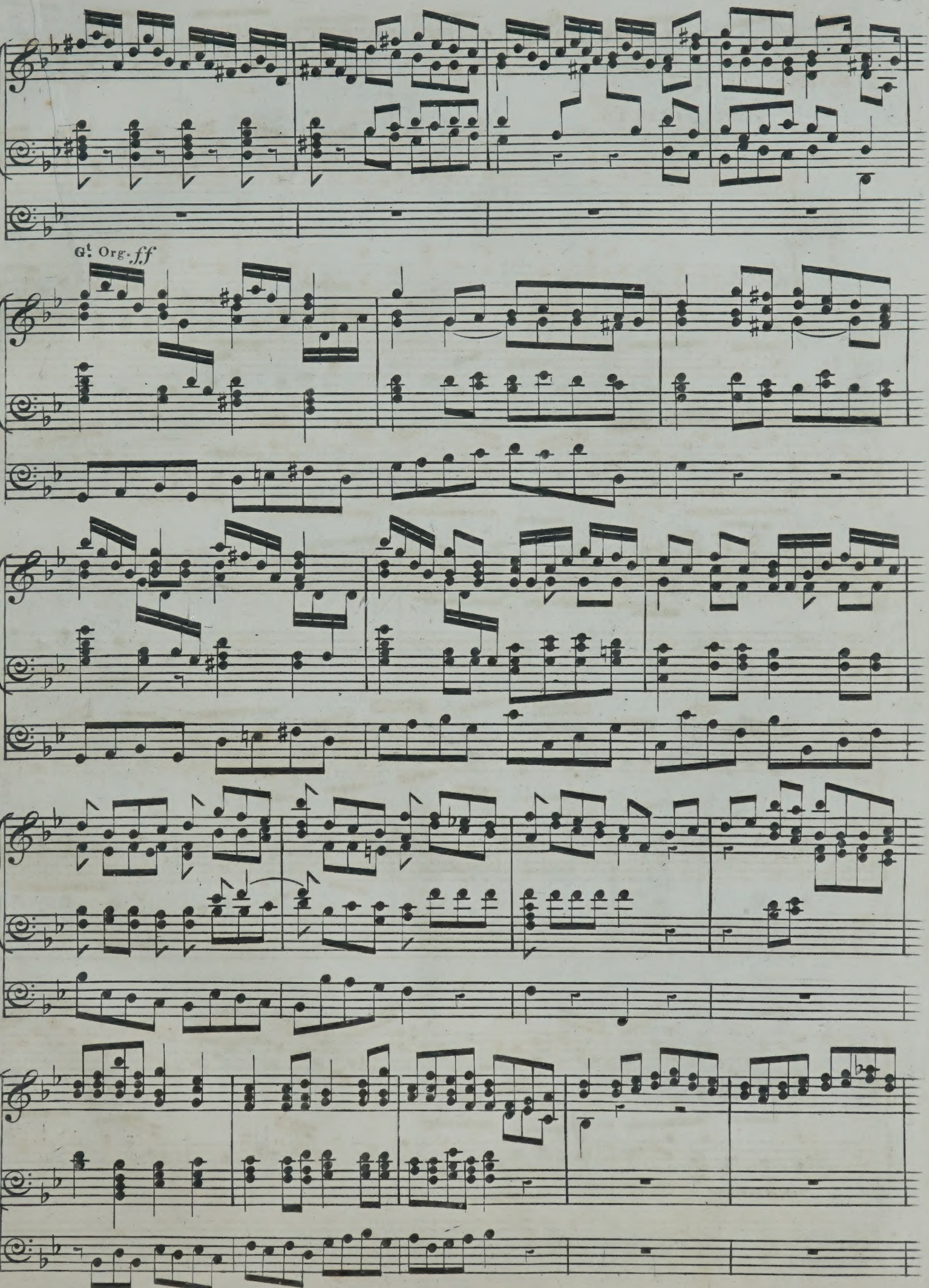


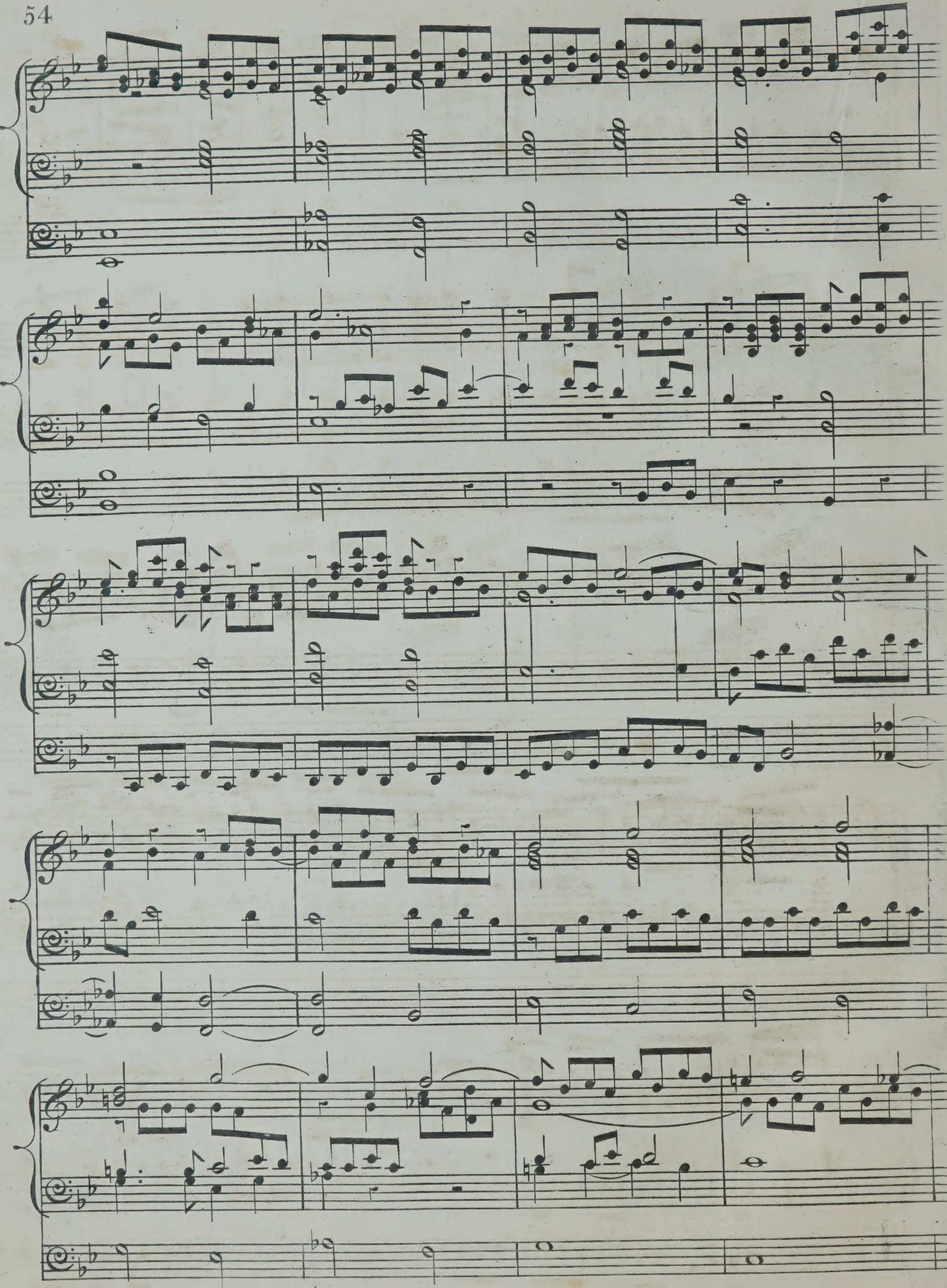
SEE THE PROUD CHIEF ADVANCES NOW.

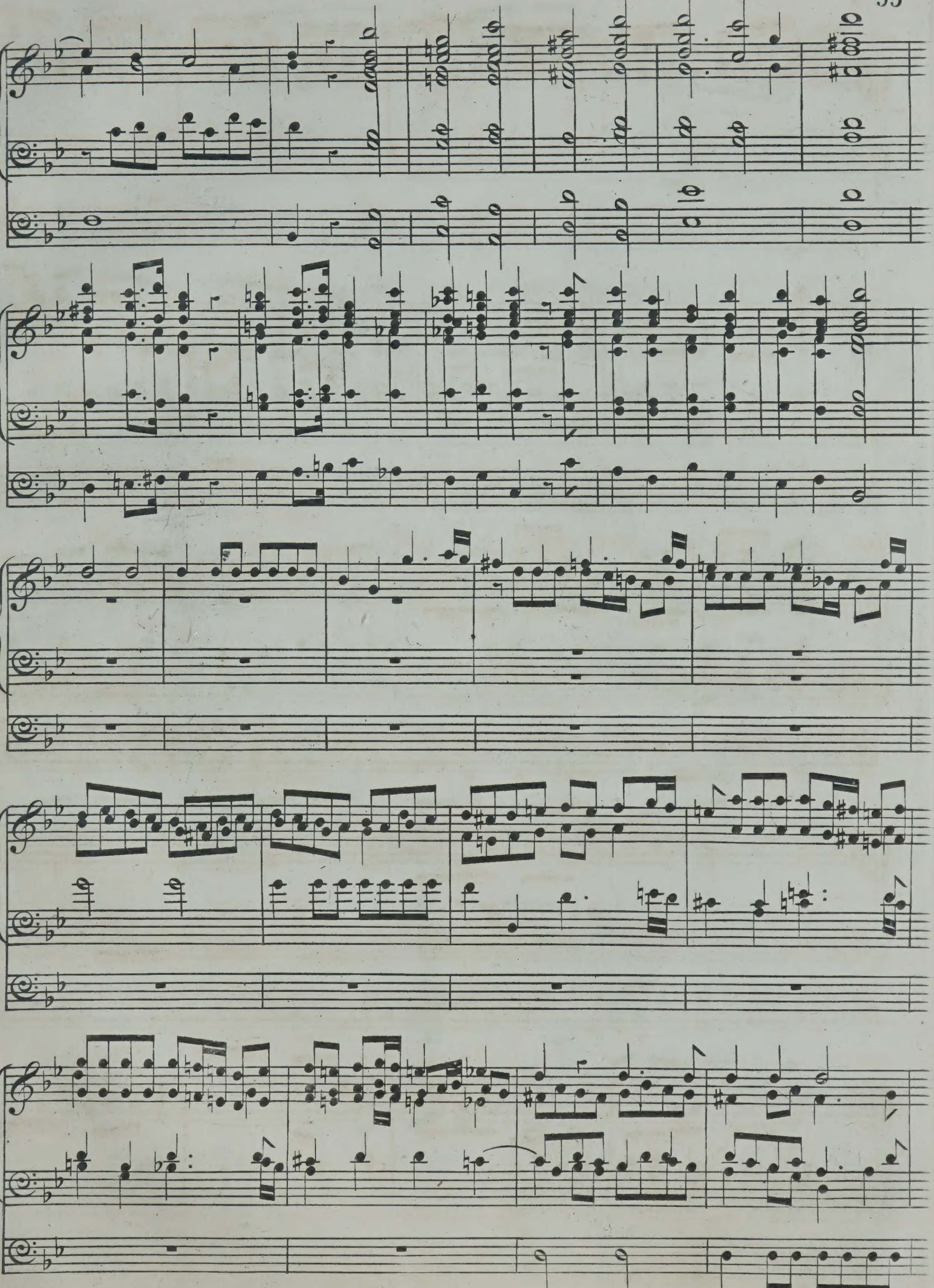
Deborah.

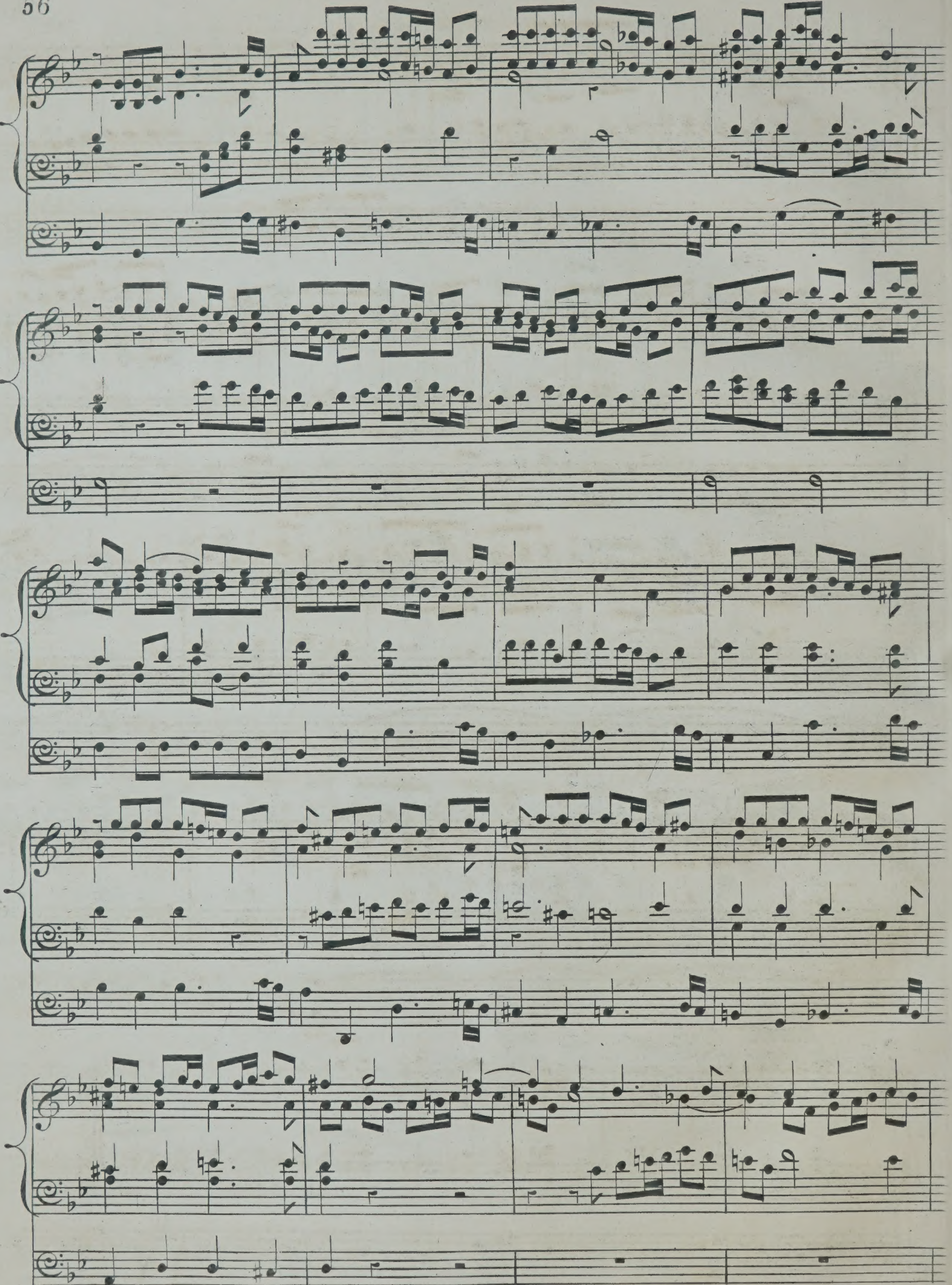
G. F. Handel.

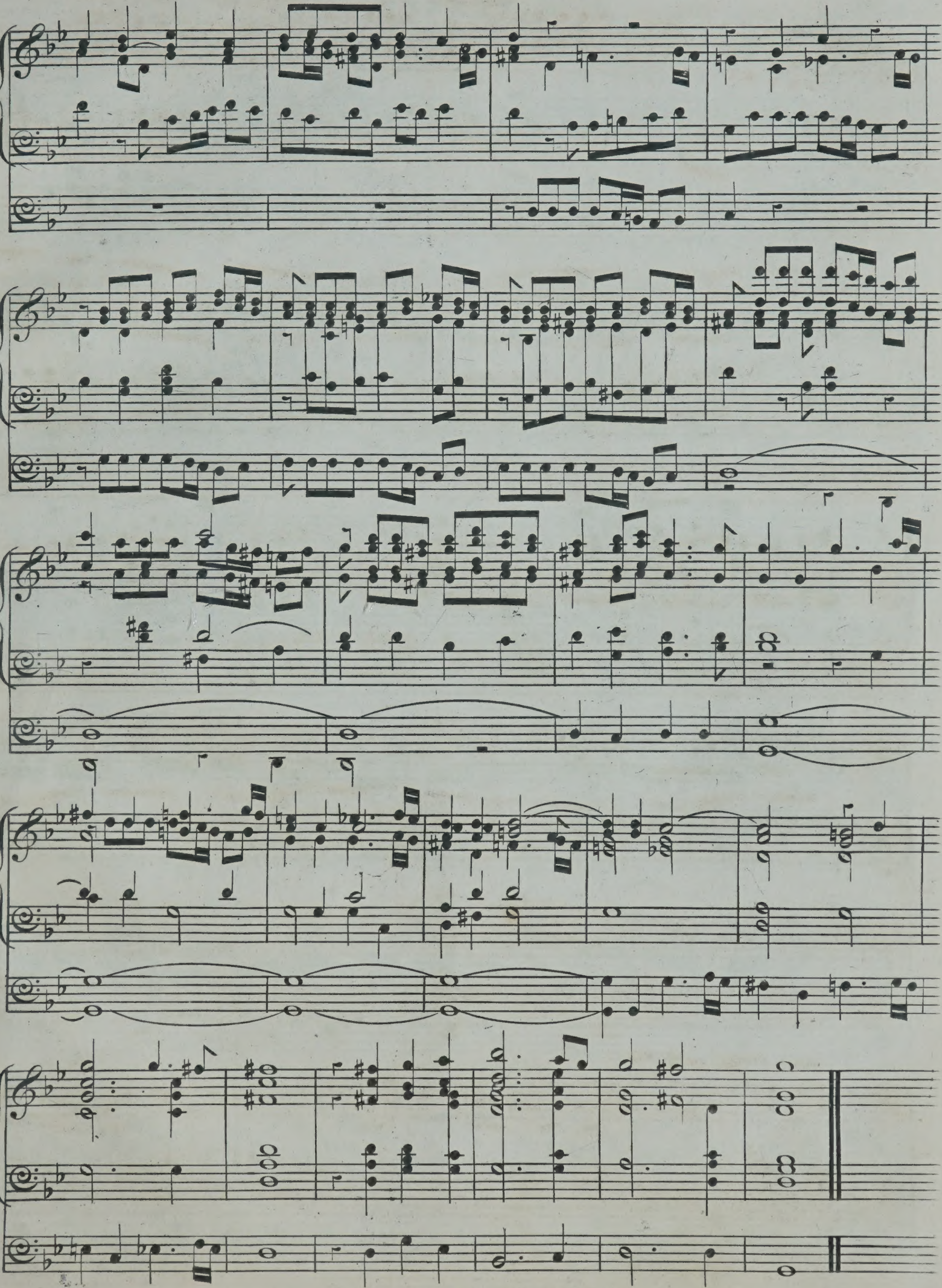

POCO ALLEGRO.
Full Swell
both hands.
Manuale.
Pedale.


G.t Org. ff





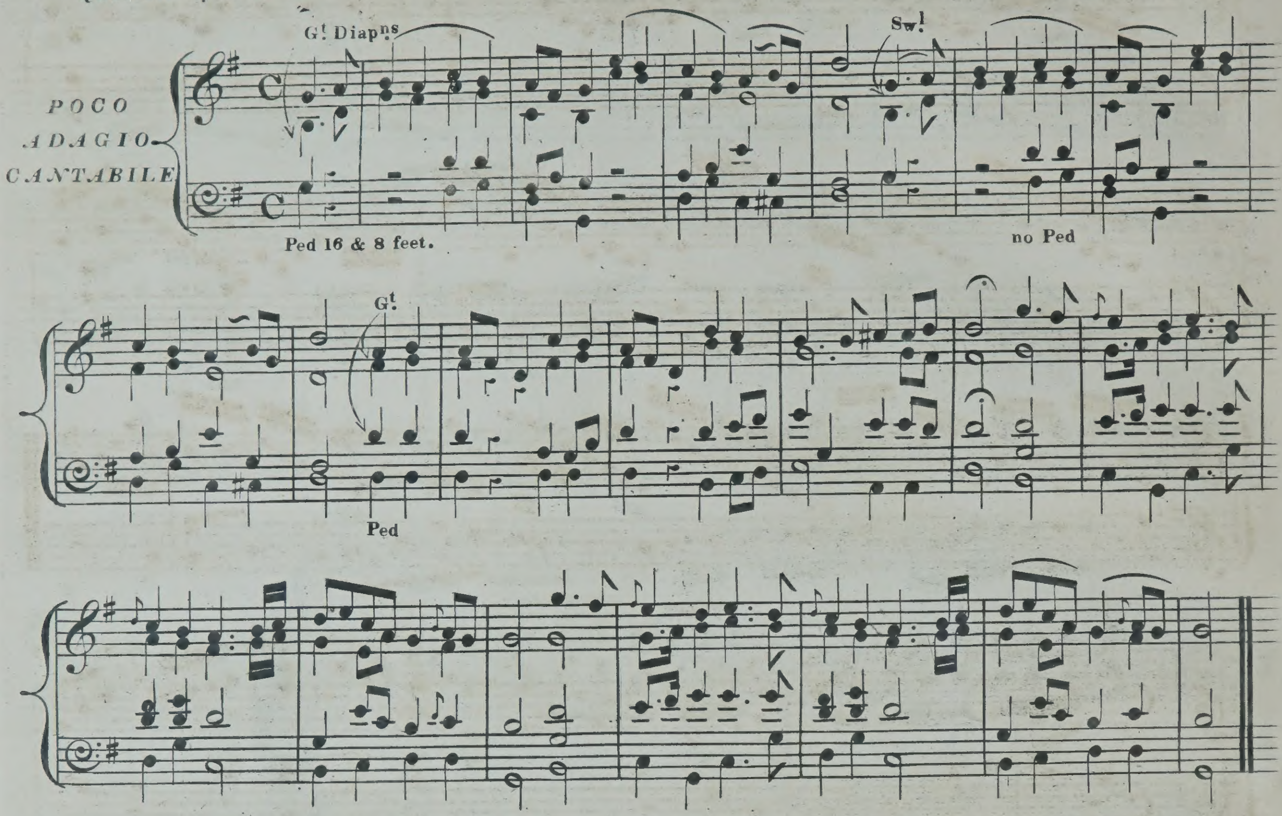


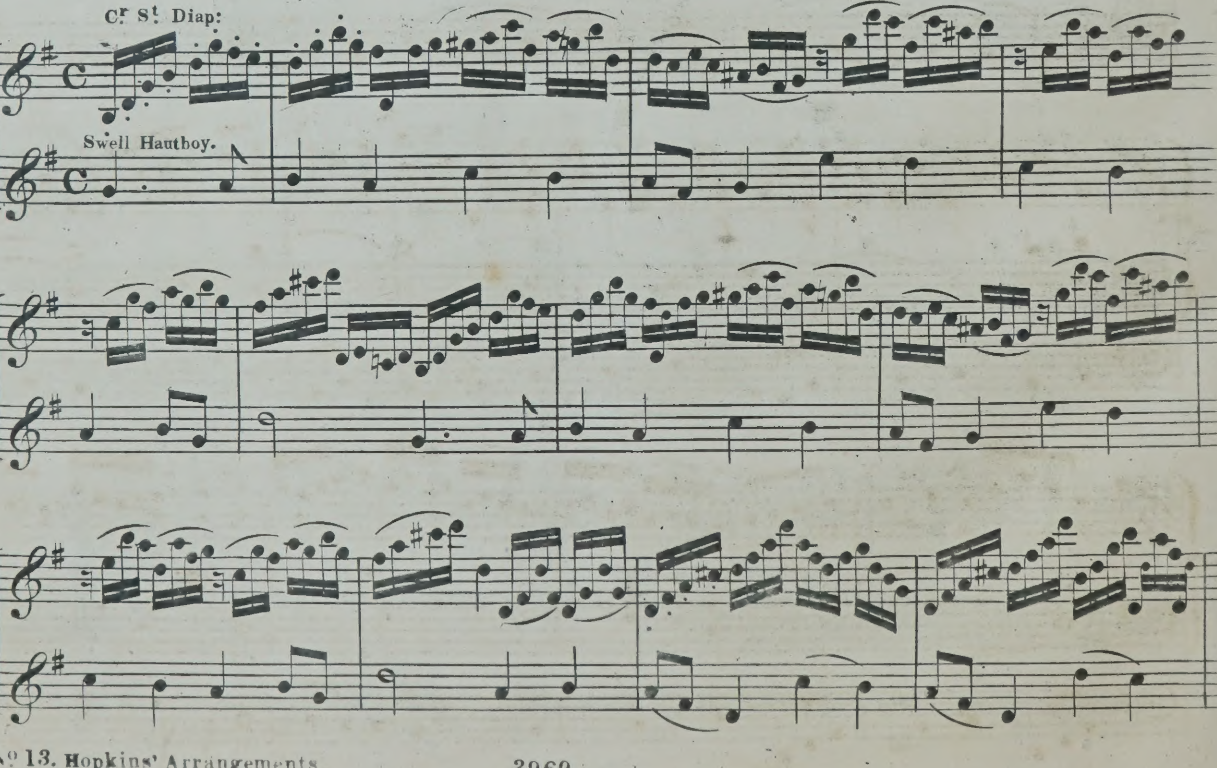


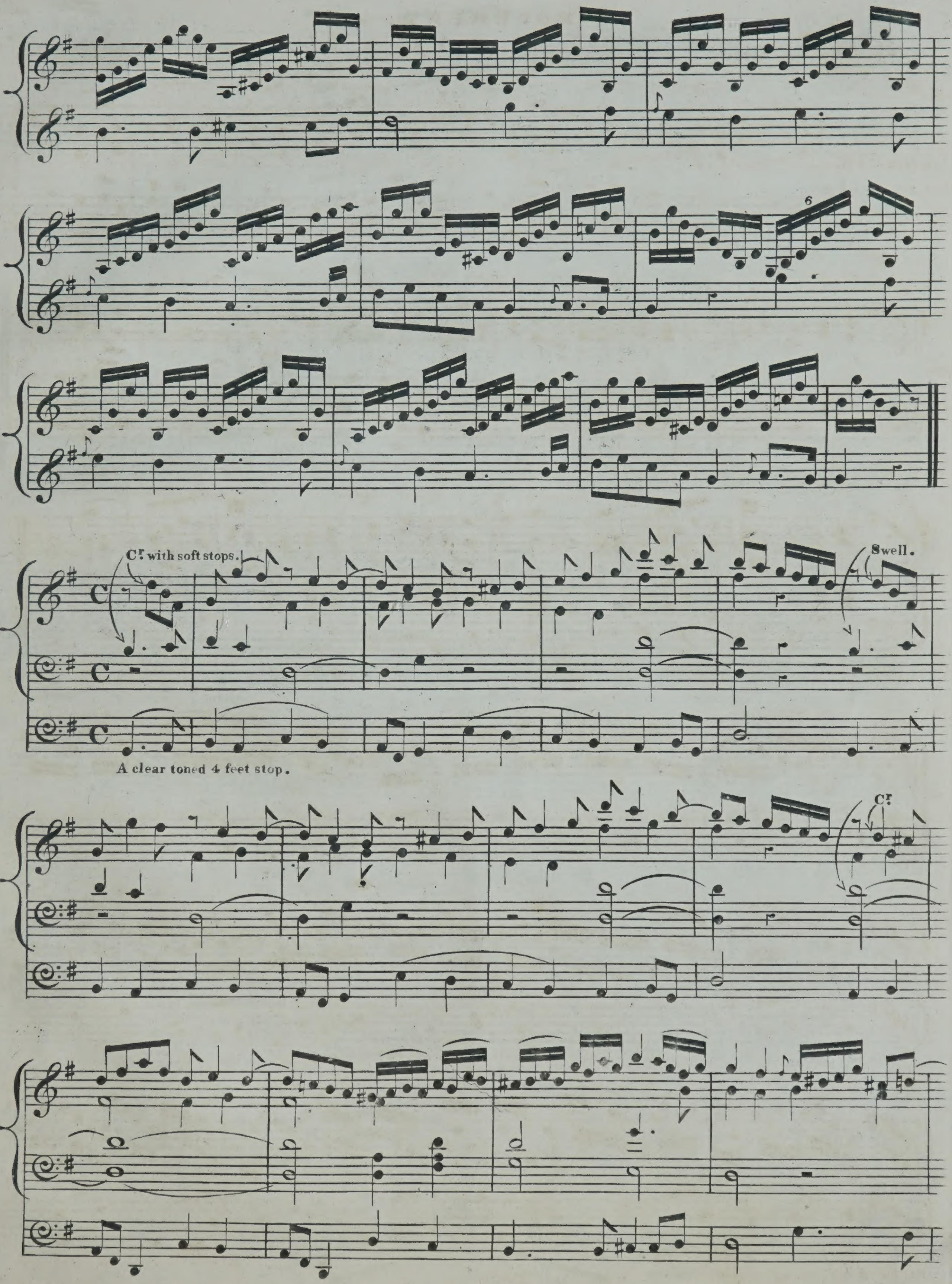
MOVEMENT.

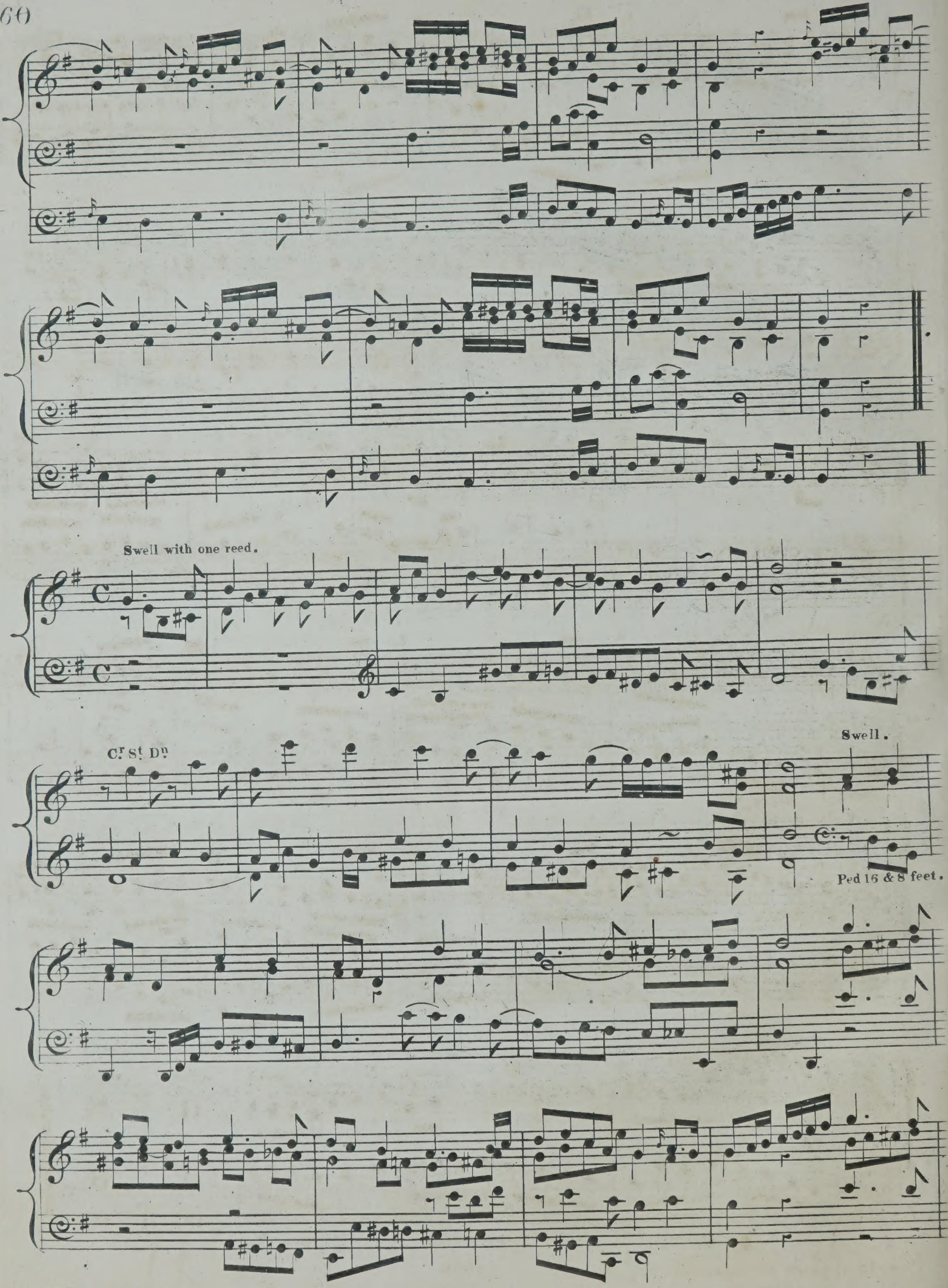
Quartett Op: 75.

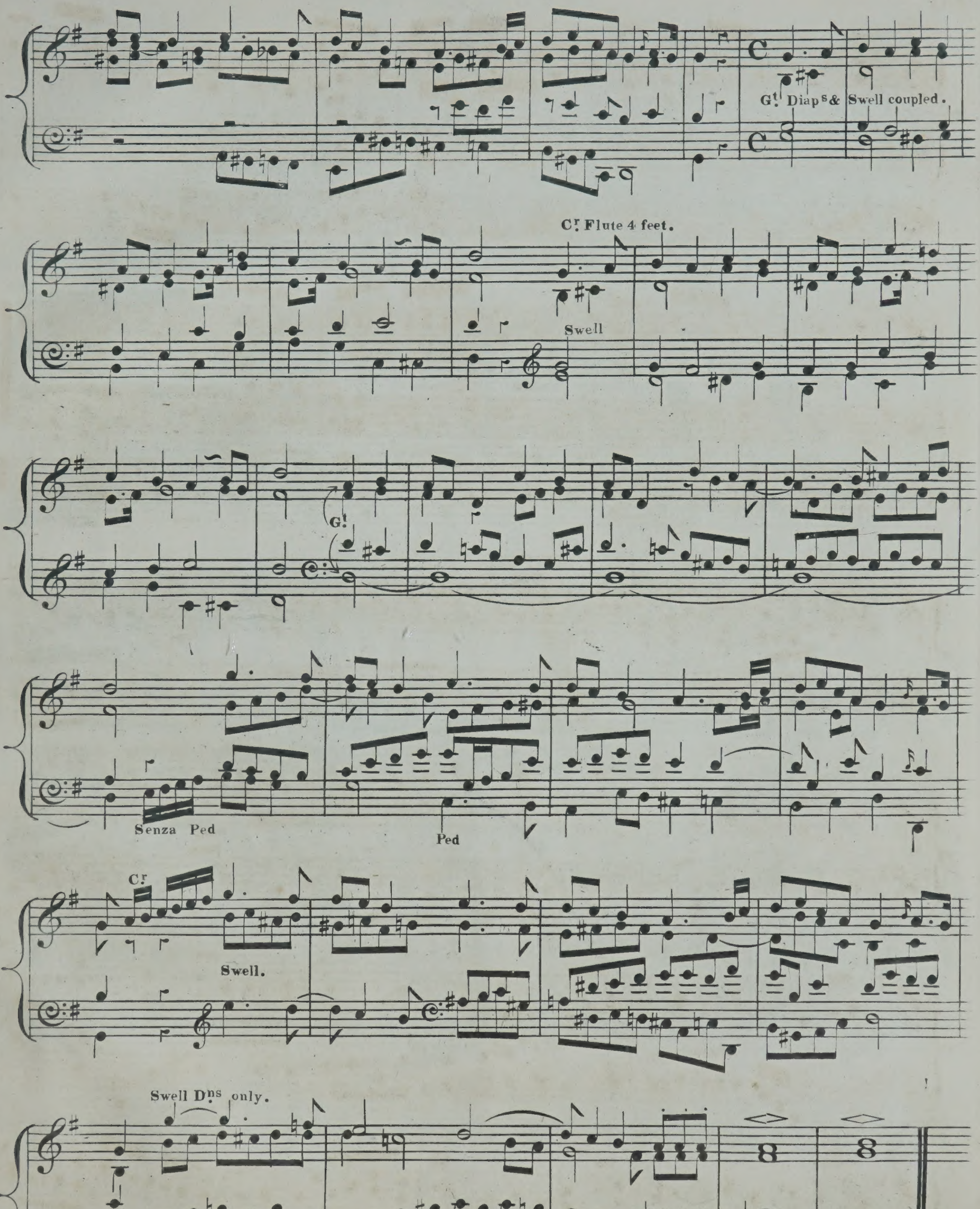
J. Haydn.


POCO ADAGIO CANTABILE
Gt. Diapns.
Swl.
Ped 16 & 8 feet.
no Ped
Gt.
Ped


Cr. St. Diap:
Swell Hautboy.


6
Cr. with soft stops.
Swell.
A clear toned 4 feet stop.
Cr.

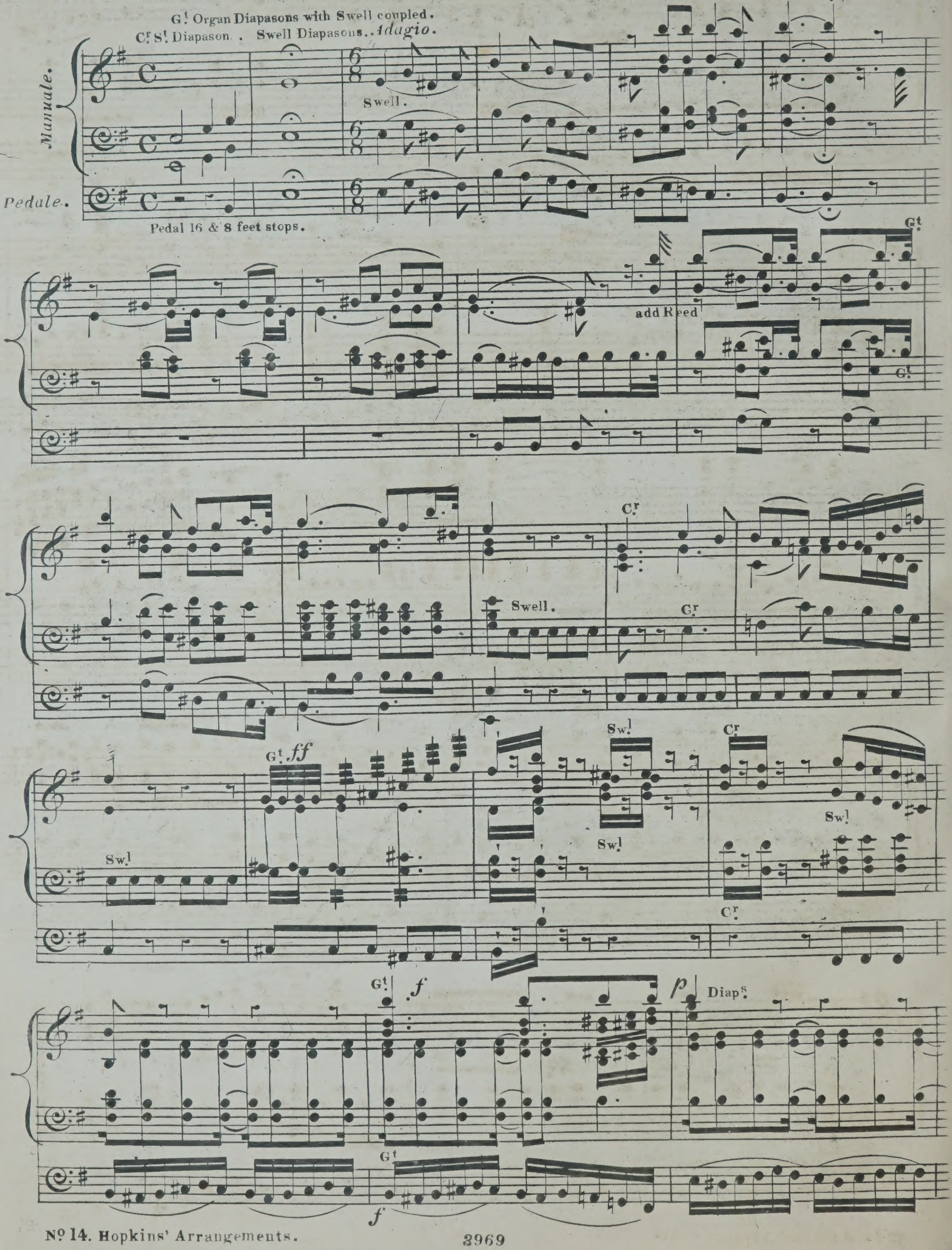

Swell with one reed.
Cr. St. Dn.
Swell.
Ped 16 & 8 feet.

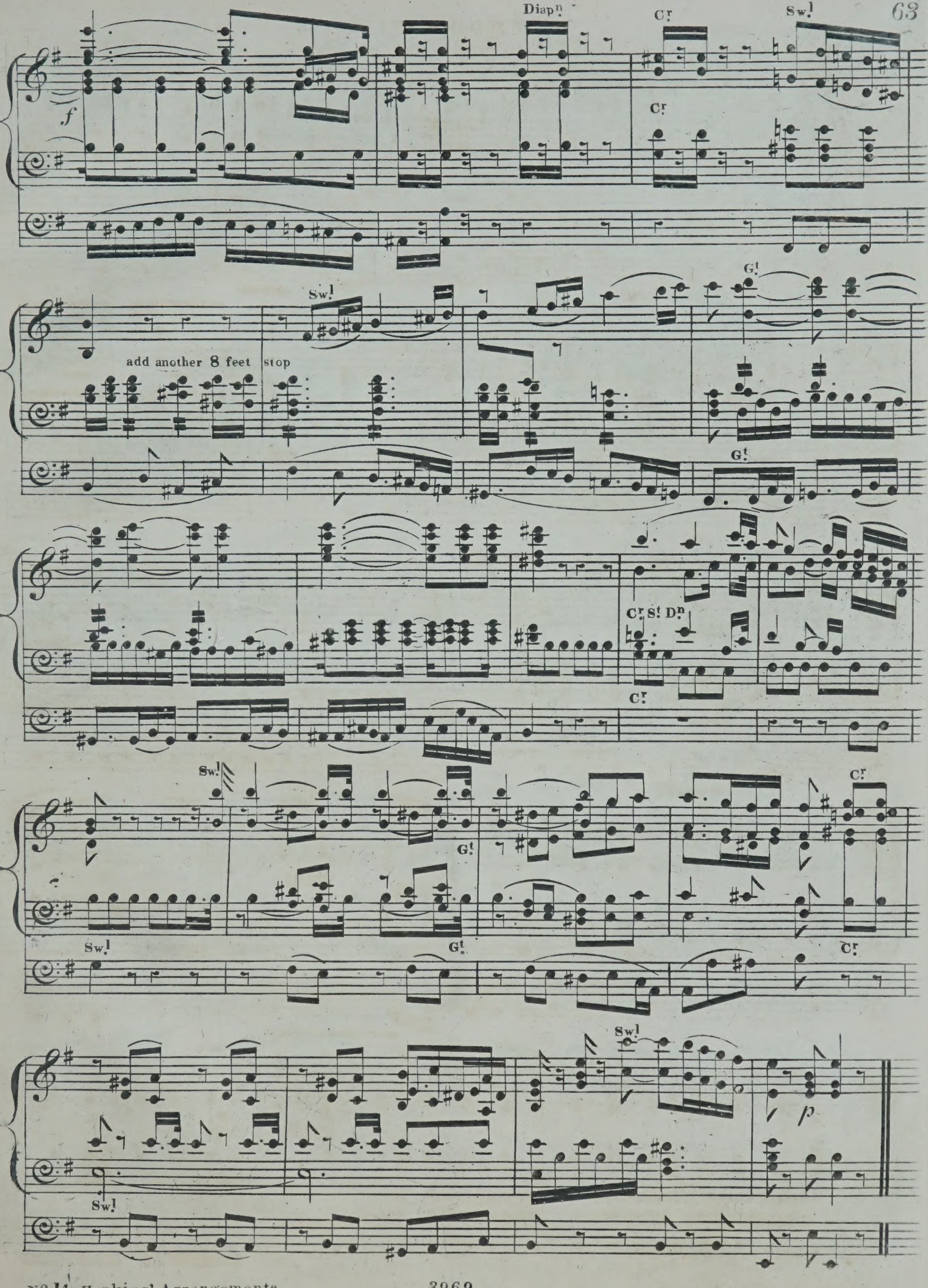

Gt. Diaps & Swell coupled.
Cr. Flute 4 feet.
Swell
Gt.
Senza Ped
Ped
Cr.
Swell.
Swell Dns only.

INTRODUCTION.

Mount of Olives.

L. V. Beethoven.

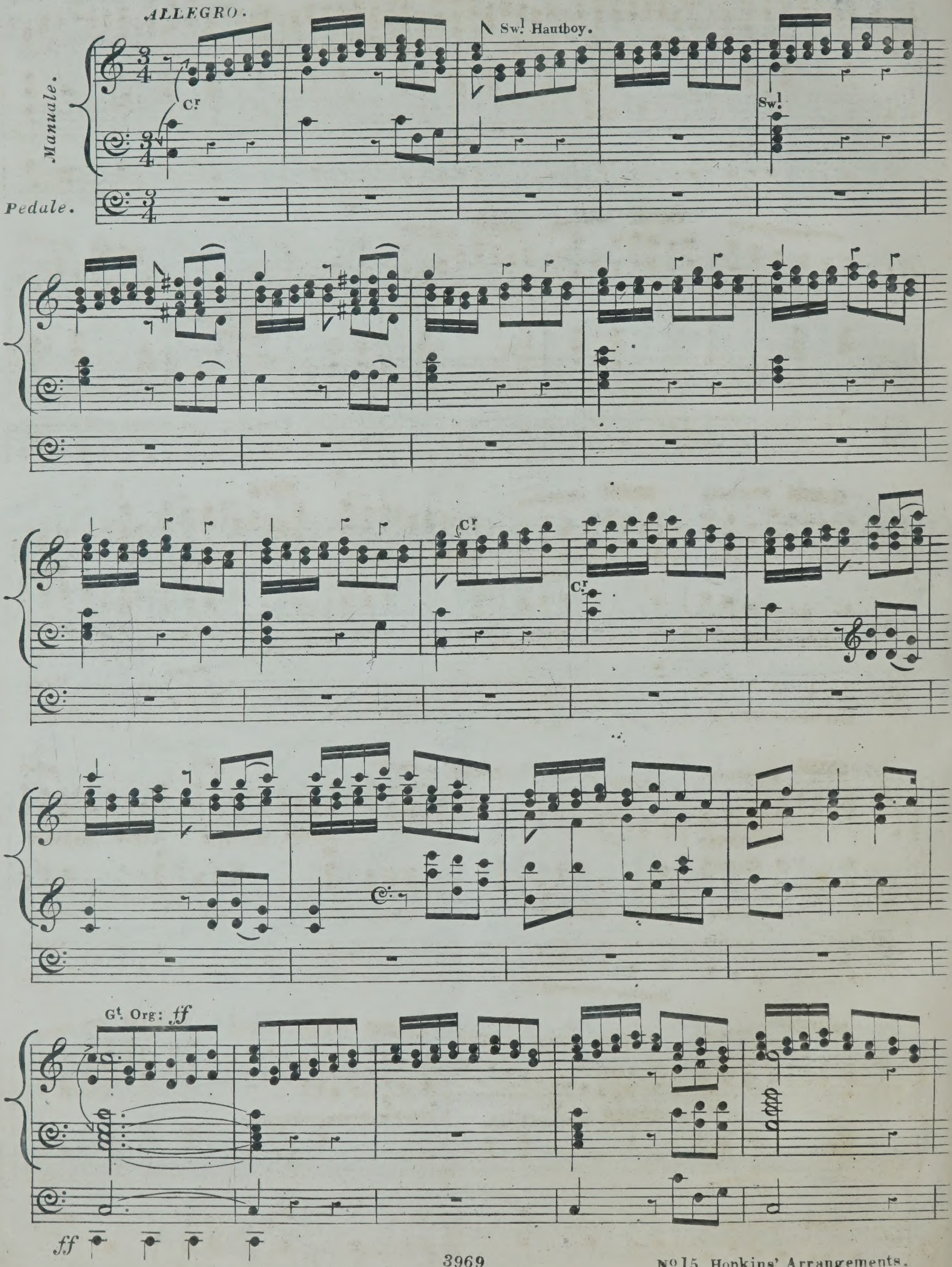

Gt. Organ Diapasons with Swell coupled.
Cr. St. Diapason. . Swell Diapasons..Adagio.
Manuale.
Pedale.
Swell.
Pedal 16 & 8 feet stops.
add Reed
Gt.
Gt.
Cr.
Swell.
Cr.
Gt. ff
Sw!
Sw!
Cr.
Sw!
Sw!
Cr.
Gt. f
p Diaps.
Gt
f

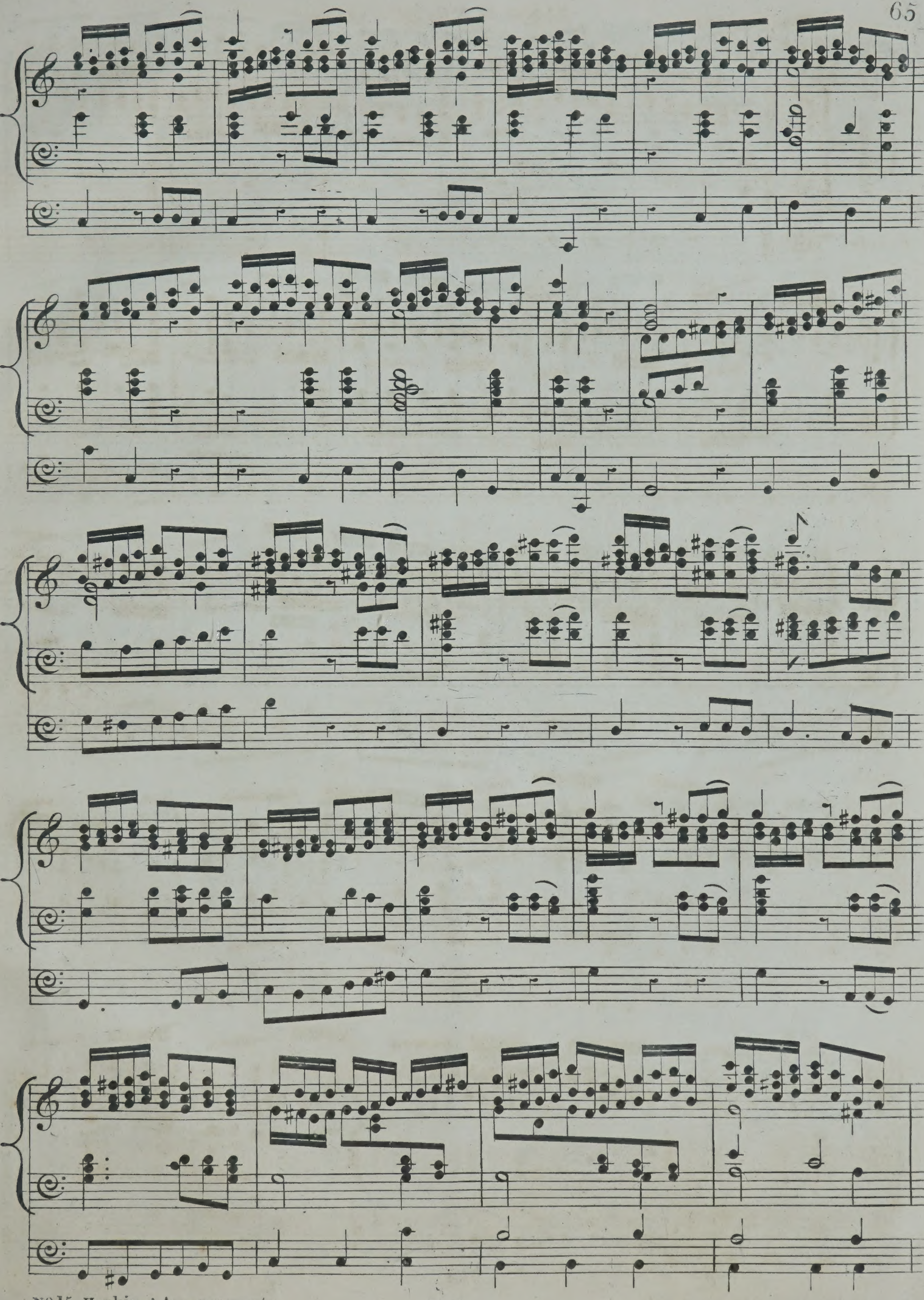

Diapn.
Cr.
Swl.
f
Cr.
Swl.
add another 8 feet stop
Gt.
Gt.
Cr. St. Dn.
Cr.
Swl.
Gt.
Cr.
Swl.
Gt.
Cr.
Swl.
p
Swl.

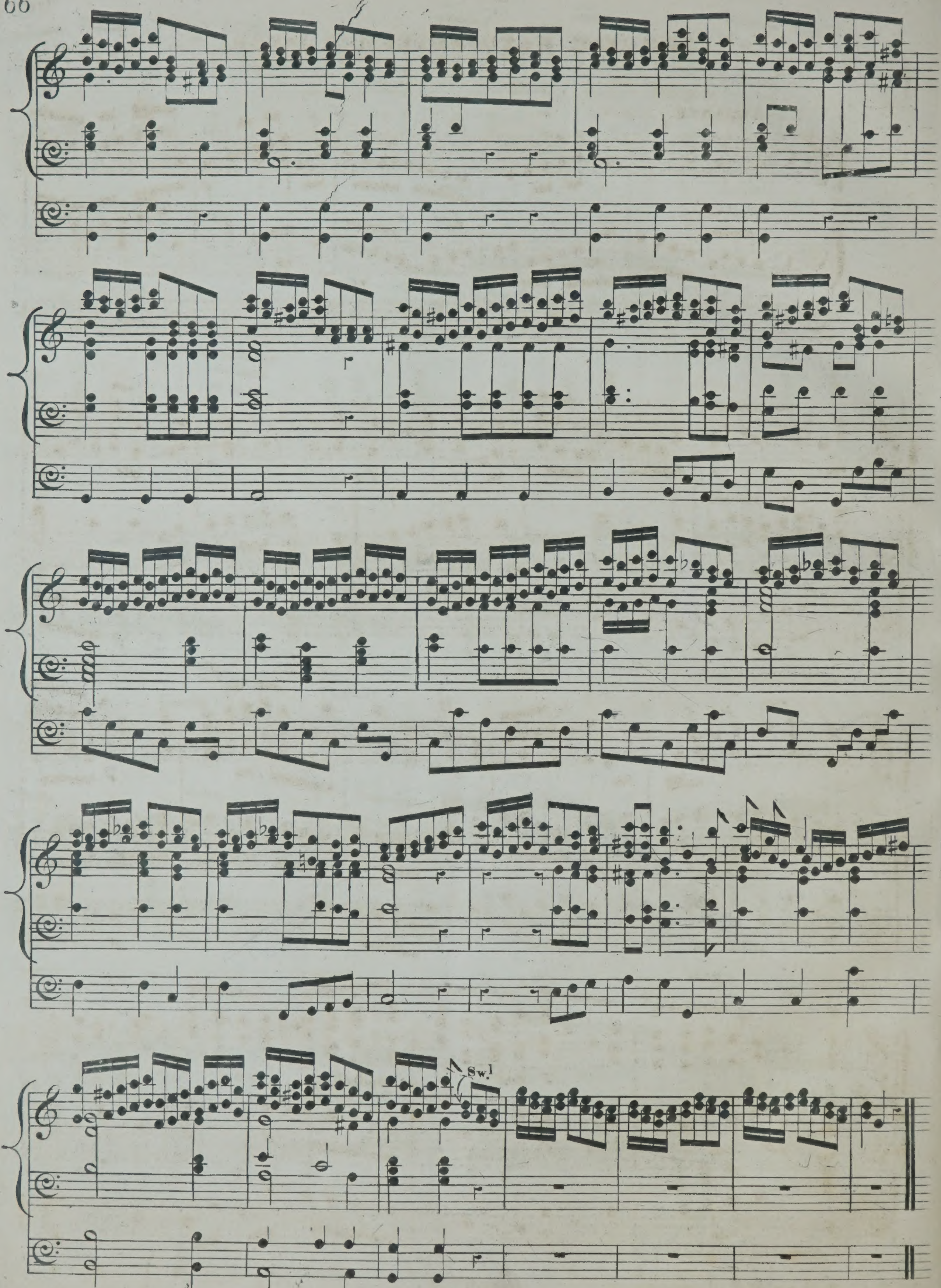
SING O YE HEAVENS.

BELSHAZZAR.

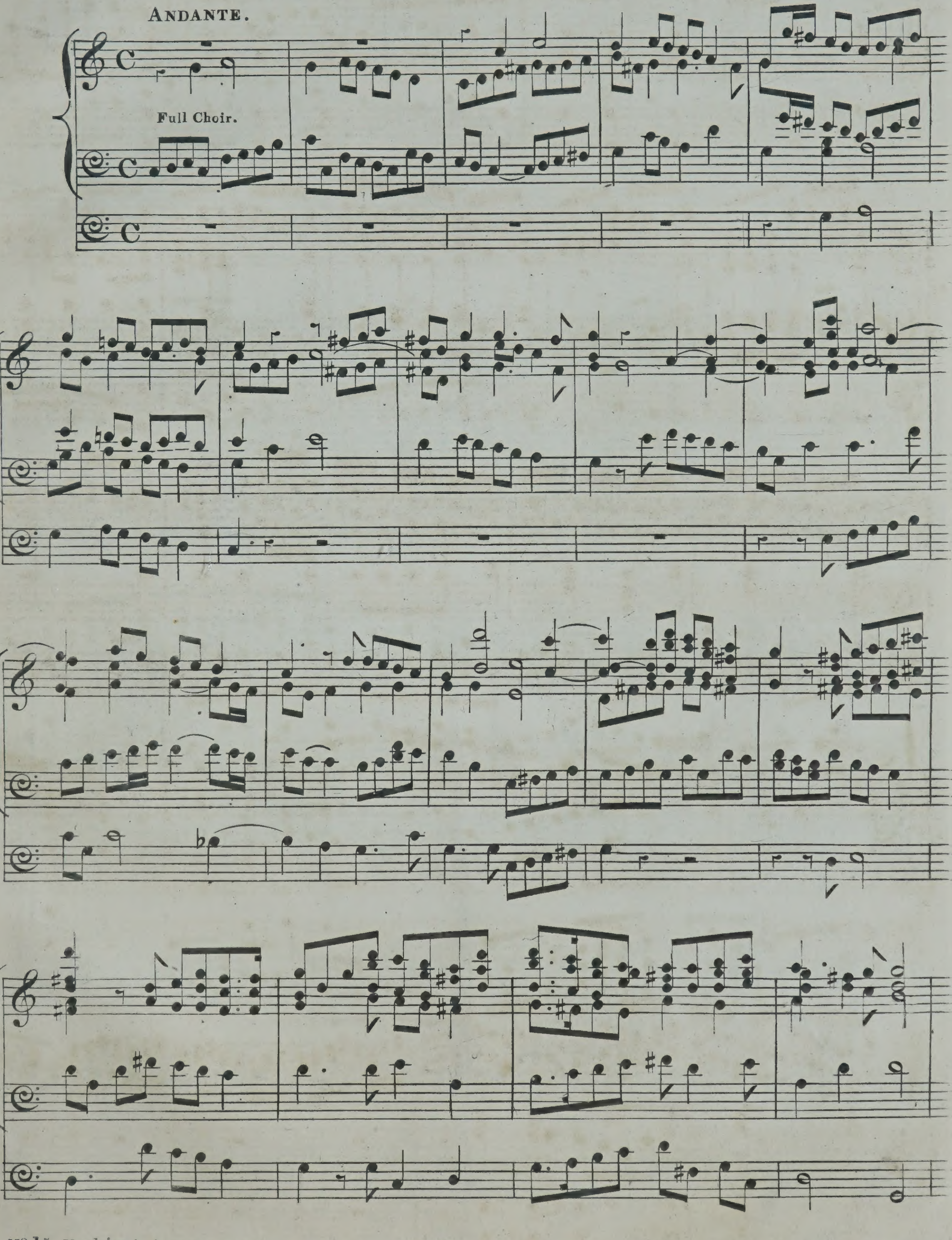
G. F. Handel.


ALLEGRO.
Manuale.
Pedale.
Cr.
Sw! Hautboy.
Sw!
Cr.
Cr.
Gt. Org: ff
ff

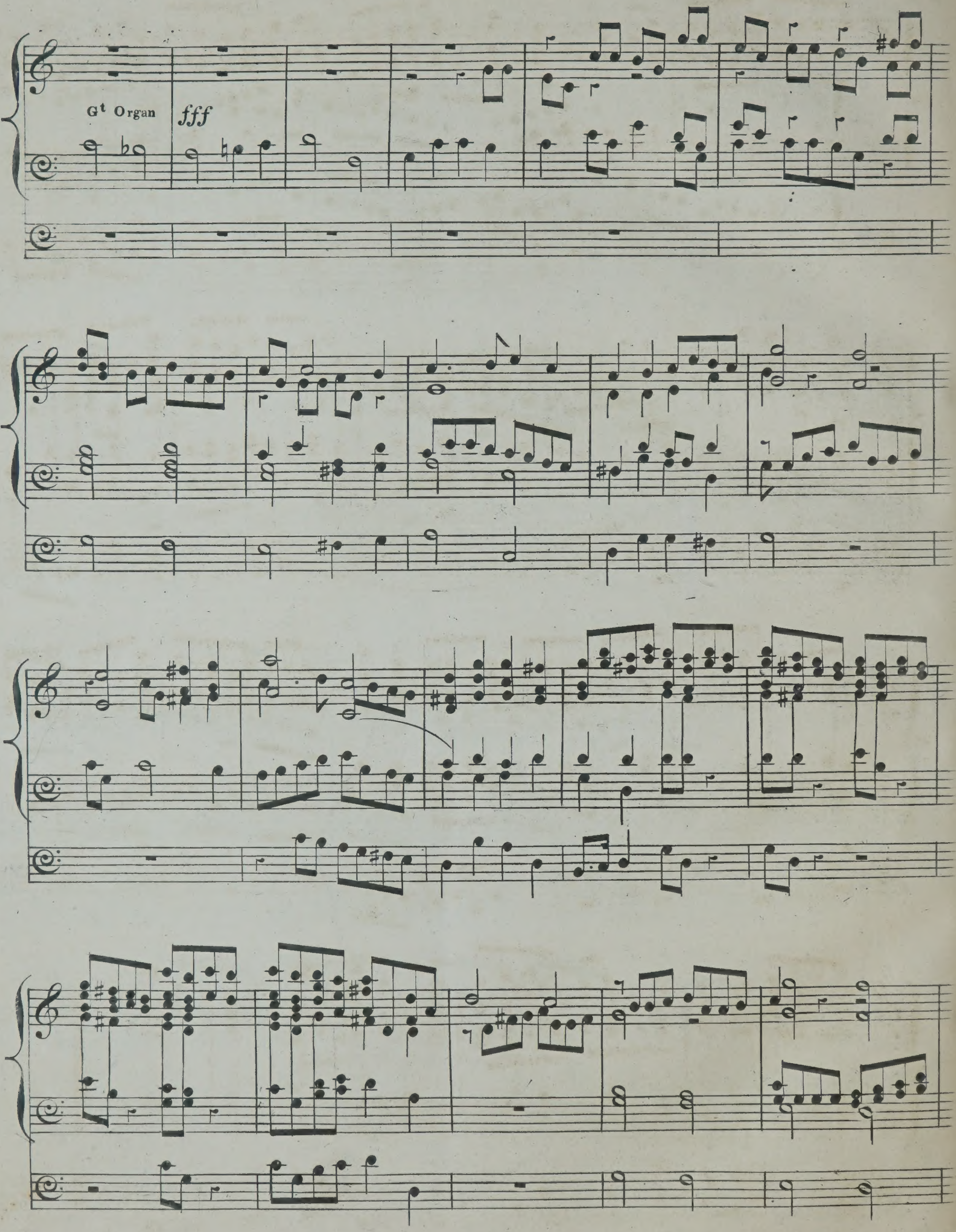


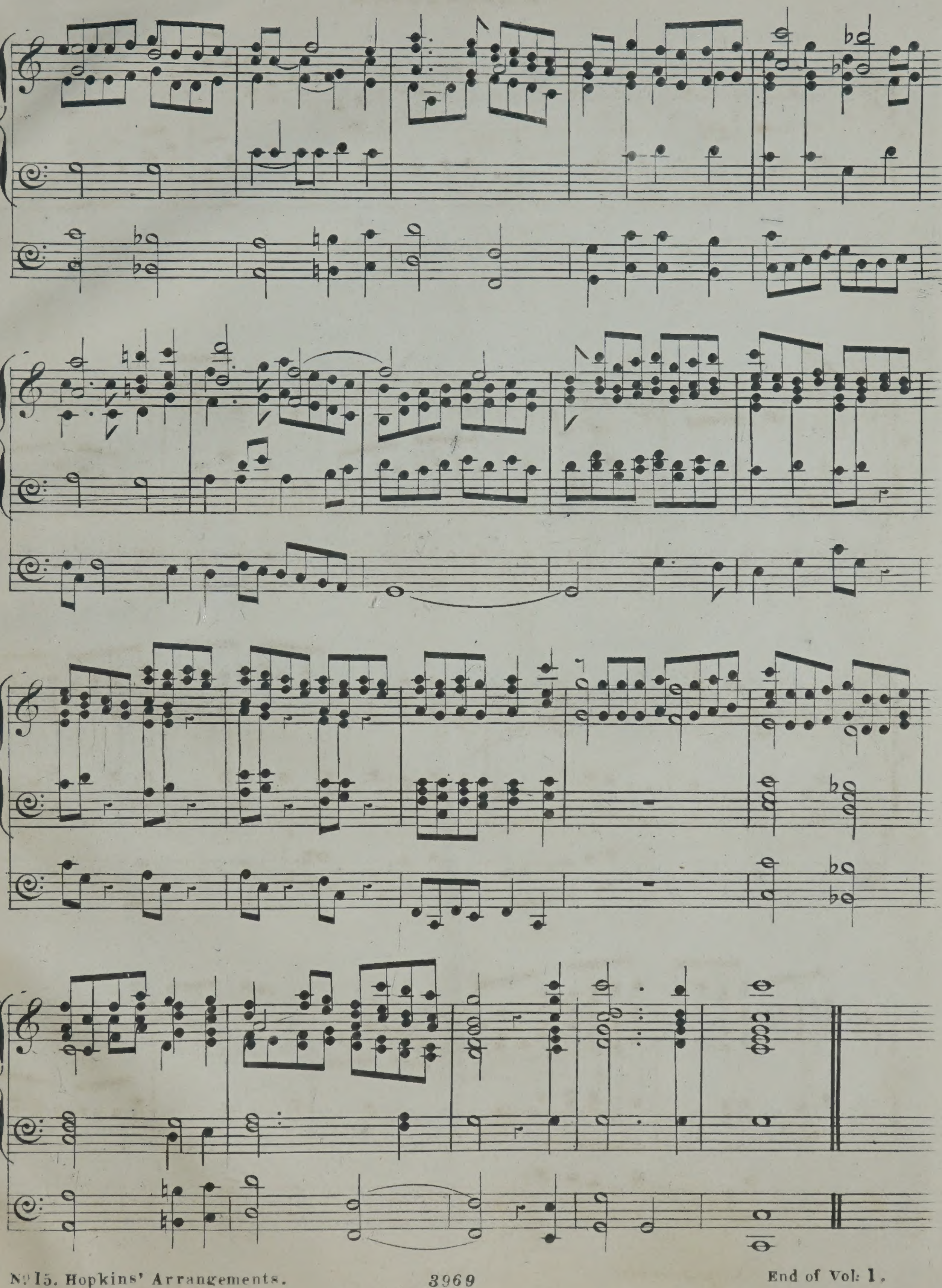

Sw.l

JEHOVAH HATH REDEEMED JACOB.


ANDANTE.
Full Choir.

HALLELUJAH.


Gt Organ
fff



End of Vol: 1.